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THE ART OF MUSIC: VOLUME FOURTEEN

Musical Examples

Illustrating the Progress ot the Art from the Earliest Times to the Present

Department Editor:

HENRY F. GILBERT

BOOK II

COMPRISING THE NEO-ROMANTIC AND NATIONALISTIC MOVEMENTS OF THE NINETEENTH CENTURY, THE MODERN AND ULTRA-MODERN SCHOOLS AND THE WORKS OF AMERICAN COMPOSERS

NEW YORK

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MUSICAL EXAMPLES

BOOK TWO

SECTION TEN

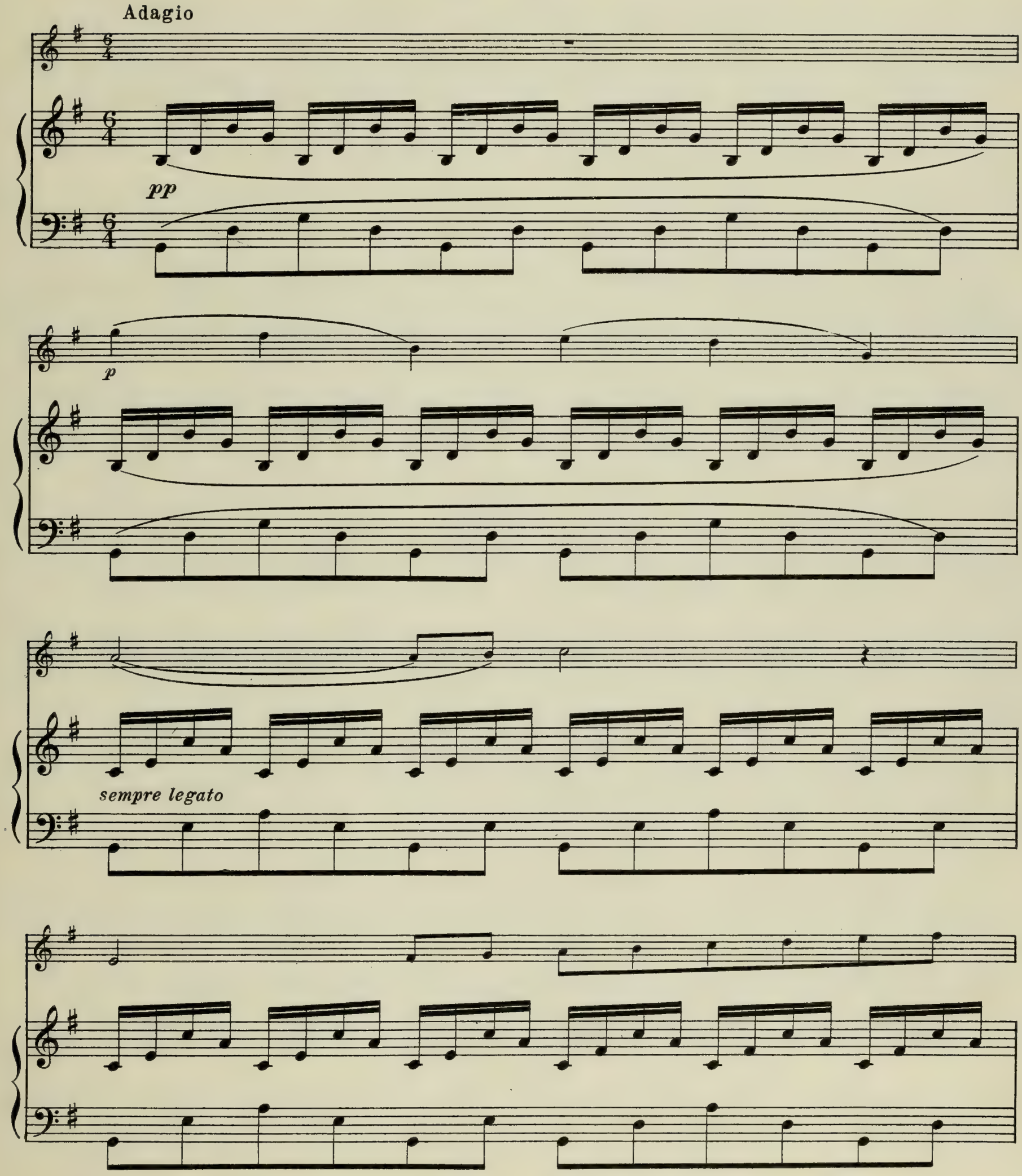
THE ROMANTIC NATIONALISTS OF FRANCE, RUSSIA AND SCANDINAVIA

Camille Saint-Saëns (b. 1835)

Le Cygne

(From "Carnaval des Animaux")

Transcription for Violin and Piano



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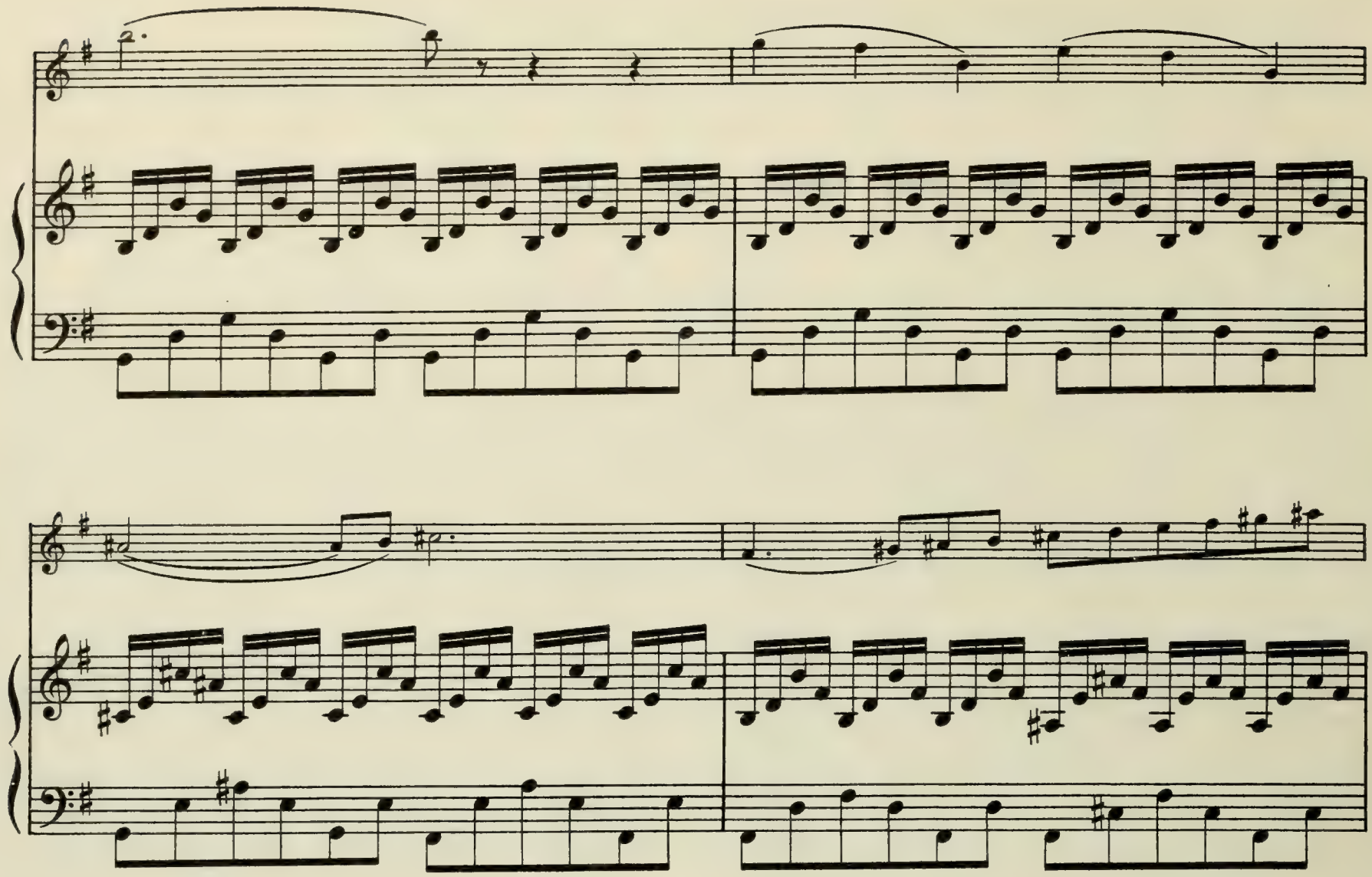
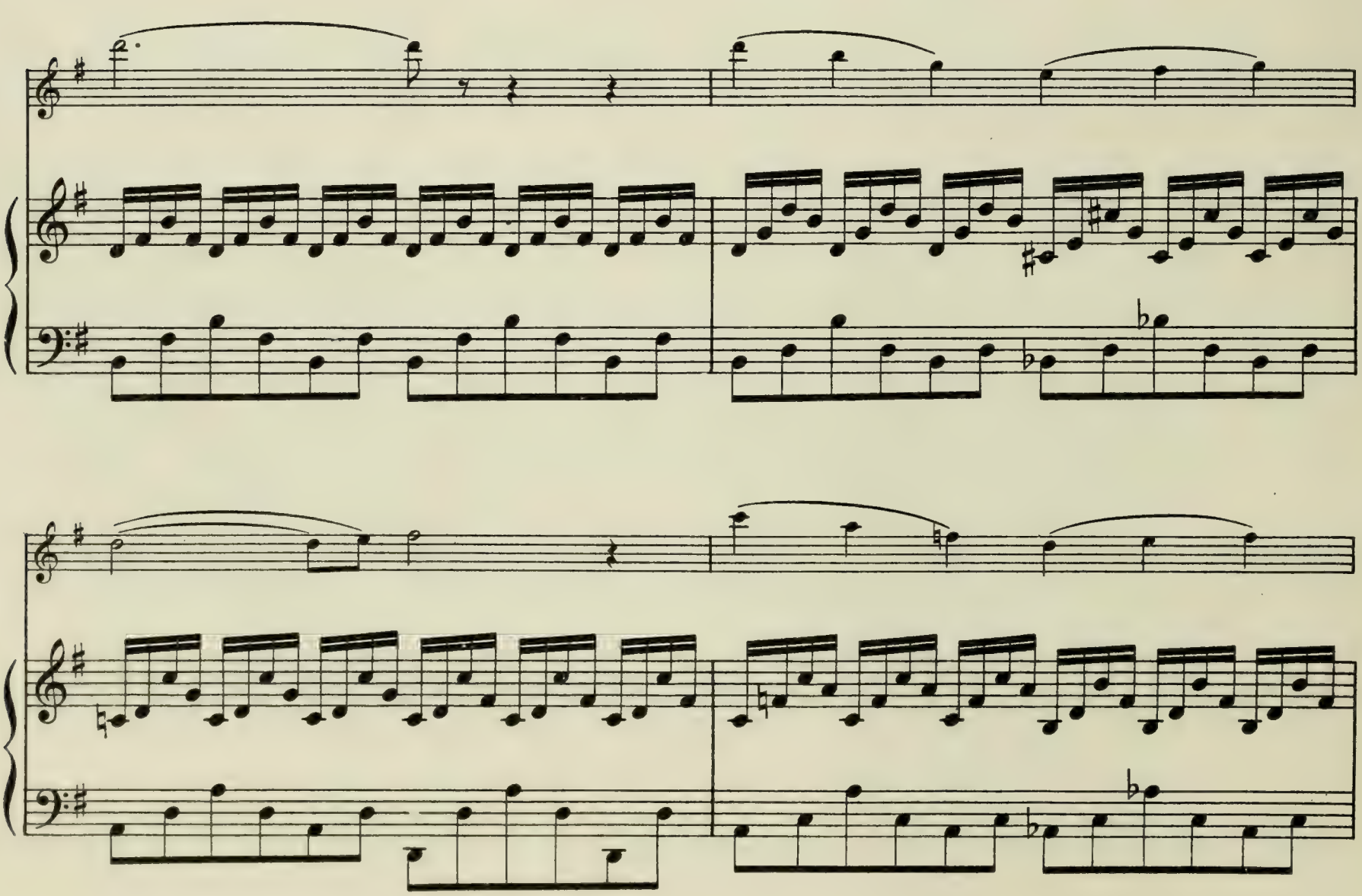




p

pp

mf

dim.

rit. *Lento* *a tempo*

pp

rit. *Lento* *a tempo* 8va

pp *m.g.* *pp*

rit.

Édouard Lalo (1823-1892)

L' Esclave

Andante non troppo

p

Cap -

mf

dim.

p

4

ti - ve, et peut - ê - tre ou bli - é - e, Je

una corda

songe à mes jeu-nes a - mours, À mes beaux jours!

pp

pp

à mes beaux jours!

pp

pp

pp

p *cresc.* - - - - *mf*

Et par la fe - nê - tre gril - lé - - - e

cresc. - - - *mf*

p *cresc.* - - - - -

Je re - gar - de l'oi - seau joy - eux fen - dant les cieux! ___

pp *cresc.* - - - - *f* *p*

p a tempo *senza respirare*

Au - près de lui,

a tempo

p *dim.* *rit.* *p*

pp

belle es - pe - ran - ce, Por - te - moi ___ sur tes

pp

cresc.

ai - les d'or, S'il m'aime en - cor,

cresc.

f

S'il m'aime en - cor!

f

dim.

p poco cresc. *p* *dim.*

Et pour en-dor-mir ma souf - fran - ce, Sus-pens mon â - me

p *poco cresc.* *pp* *dim.*

pp

sur son cœur Comme u - ne fleur!

(Théopile Gautier)

ppp *ppp*

Léo Delibes (1836–1891)

Passepied from "Le Roi s'amuse"

Allegretto

p leggiero

p

Courtesy of Heugel & Cie., Paris

D.S.

p

dim.

Ped.

*

Jules Massenet (1842-1912)

Élégie

Triste et très lent

très expressif avec accablement

p

Ô ——— doux prin -

pp

rit.

f

mf expressif et souten

Ped. ✻

temps d'au-tre-fois, Ver - tes sai-sons, Vous a-vez fui pour tou-jours! Je ne vois

mf *p* *f*

mf *p* *pp* *f*

espress. imitez le chant

plus le ciel bleu; Je n'en-tends plus les chants joy-eux des oi-seaux! En em-por-

mf *p*

mf *p* *cresc.*

cresc. *f*

tant mon bon-heur, Ô bien-ai-mé, tu t'en es al-lé! Et c'est en

cresc. *f*

dim. *p* *a tempo* *f* *mf*

vain que re-vient le prin-temps! Oui, sans re-tour, a-vec toi le gai soleil,

dim. *p* *f* *mf*

p *ff* *mf dim.* *p*

Les jours riants sont par-tis! Comme en mon cœur tout est sombre et gla-cé! Tout est flé-

p *ff* *ff* *p dim.*

pp a tempo *Allargando* *p*

tril Pour tou-jours!

Allargando

pp *cresc.* *cresc.* *ff*

8 Ped. *

Michael Ivanovitch Glinka (1803-1857)

Aria from "A Life for the Czar"

Act I.

Andante moderato M.M. ♩ = 66

Wei - - ne nicht, wei-ne nicht Wai - - sel

Alti

p

Ob. Fl. Cl.

Ach ____ nicht ich wer - de ret-ten mei'n Kai-ser jetzt.

Fl. Ob. Cor.

Alti

Fag.

Gott selbst hat ihn fei-er-lich uns zum Czaar er-wählt

Cl. Alti. Fag.

Ge - gen Fein-de den Kai-ser Gott schüt-zen wird. Gott ____ selbst

(Cl.)

Fag.

hat ihn fei - er-lich uns zum Czaar er - wählt Ge - - gen Fein - de

den Kai-ser Gott schüt-zen wird. Durch die hei - li - ge All-macht,

sf

sostenuto legato assai *dolciss*

durch die hei - li - ge All-macht,

Fag.

durch die hei - li - ge All macht.

dolce

Fl.

ppp

Fag.

Schüt - zen wird! schüt - zen wird!

Fl.
Ob.
Cl.

p

Cor.

Fag.

Alexander Sergeivitch Dargomijsky (1813-1869)

Air from "The Russalka"

Moderato

p

Ah, the joys and the sor - rows of pas - sion;

Gone the throbs and the heart - burn-ings all; Gone the love which the

gods on - ly fash - ion, Lost are they in the days past re - call!

All the love which I gave and re - ceived not Leaves me drear - y and

cold in the world. Ah me! ah me! ——— when will re - turn those days of

love, those days of joy, days of sor - row sweet! Ah me! ah me! ——— when will re-

turn those days of sor-row, love and joy! Ah me, my

heart is cold! when will they come a-gain! my heart is drear - y! ah me! ah me!

Peter Ilyitch Tschaikowsky (1840–1893)

Andante cantabile

from the String Quartet Op.11*

Andante cantabile

pp una corda

mp

poco cresc.

dim.

espr.

p tre corde

poco cresc.

mf

p

r.h.

Ped.

*

mf

p

r.h.

p

pp

p

* Arranged for the piano. Seventy-five measures preceding the coda are here omitted

cresc.

mf

p

dim.

pp una corda

mf

ppp

la melodie molto espress.

mf

dim.

p

pp

pp

pp

morendo

ppp

Anton Rubinstein (1830–1894)

Der Asra

Moderato

p

Täg - lich ging die wun - der - schö - ne Sul - tans - toch - ter auf und nie - der

p

um die A - bend - zeit am Spring - brunn, wo die wei - ssen Was - ser plät - schern:

mf

täg - lich stand der jun - ge Skla - ve um die A - bend - zeit am Spring - brunn

mf

wo die wei - ssen Was - - ser plät - - schern.

dim.

Täg - lich ward er bleich und blei - cher,

dim.

bleich und blei - cher.

dim.

dim.

p

El - nes A - bends trat die Für - stin auf ihn zu mit ra-schen Wor - ten:

p

string.

"Dei - nen Na - men will ich wis - sen, dei - ne Hei - math, dei - ne Sipp-schaft!"

string.

ritard.

Und der Skla - ve sprach: Ich hei - - sse Ma - ho - met, ich

a tempo

ritard.

a tempo

bin _____ aus Ye - men, und mein Stamm sind je - ne As - ra, wel - che

ster - ben wenn sie lie - ben, und mein Stamm sind je - ne

As - ra, wel - che ster - ben, wenn sie lie - -

ben."

rit.

Johan S. Svendsen (1840–1911)

Vaar (Printemps)

Allegretto quasi Andantino

pp

pp

p

p

p

p

mf

pp

Ped.

Courtesy of Wilhelm Hansen, Copenhagen

Edvard Grieg (1843–1907)

Ase's Death

From the Peer Gynt Suite Op. 46

Andante doloroso ♩ = 50

p

col Ped.

pp

mf

cresc.

cresc.

f

Courtesy of C.F. Peters, Leipzig

ff

p

più p

dim.

pp

Edvard Grieg (1843-1907)

(Orig. F maj.)

Ein Schwan.

Andante ben tenuto.

Mein Schwan, mein stil-ler, mit wei-ssem Ge-fie-der! dei-ne won-ni-gen Lie - der ver-

p *più p* *pp molto legato*

Ped. ✻ *simile*

rieth — kein Tril - ler! Ängst-lich sor-gend des El-fen im Grun-de,

pp *dolce. poco animato* *pp*

Ped.

glitt'st du horchend all-zeit in die Run-de. Und doch bezwangst du zu-

cresc *f agitato*

cresc *f*

Ped. ✻ Ped.

letzt mich beim Scheiden mit trü-genden Ei-den, ja da, da sangst du! Du schlossest singend die

più f *ff* *rit.* *pp tranquillo*

più f *ff* *p* *pp tranquillo*

✻

ir-di-sche Bahn doch, du starbst ver klin-gend: Du warst ein Schwan doch! ein Schwan doch!

p *pp* *Lento*

p *pp*

Christian Sinding (b. 1856)

"Es schrie ein Vogel."

Andante.

Es schrie — ein Vo - gel auf ö - - dem

Meer weit — vom Lan - de. Der schrie so weh - voll am

Spät-herbst-tag, flat-ter-te ängst-lich, mit kraft - lo - sem Schlag,

creso.

se - gelnd auf schwar - zen Schwin-gen weit ü - ber's Meer. —

rit.

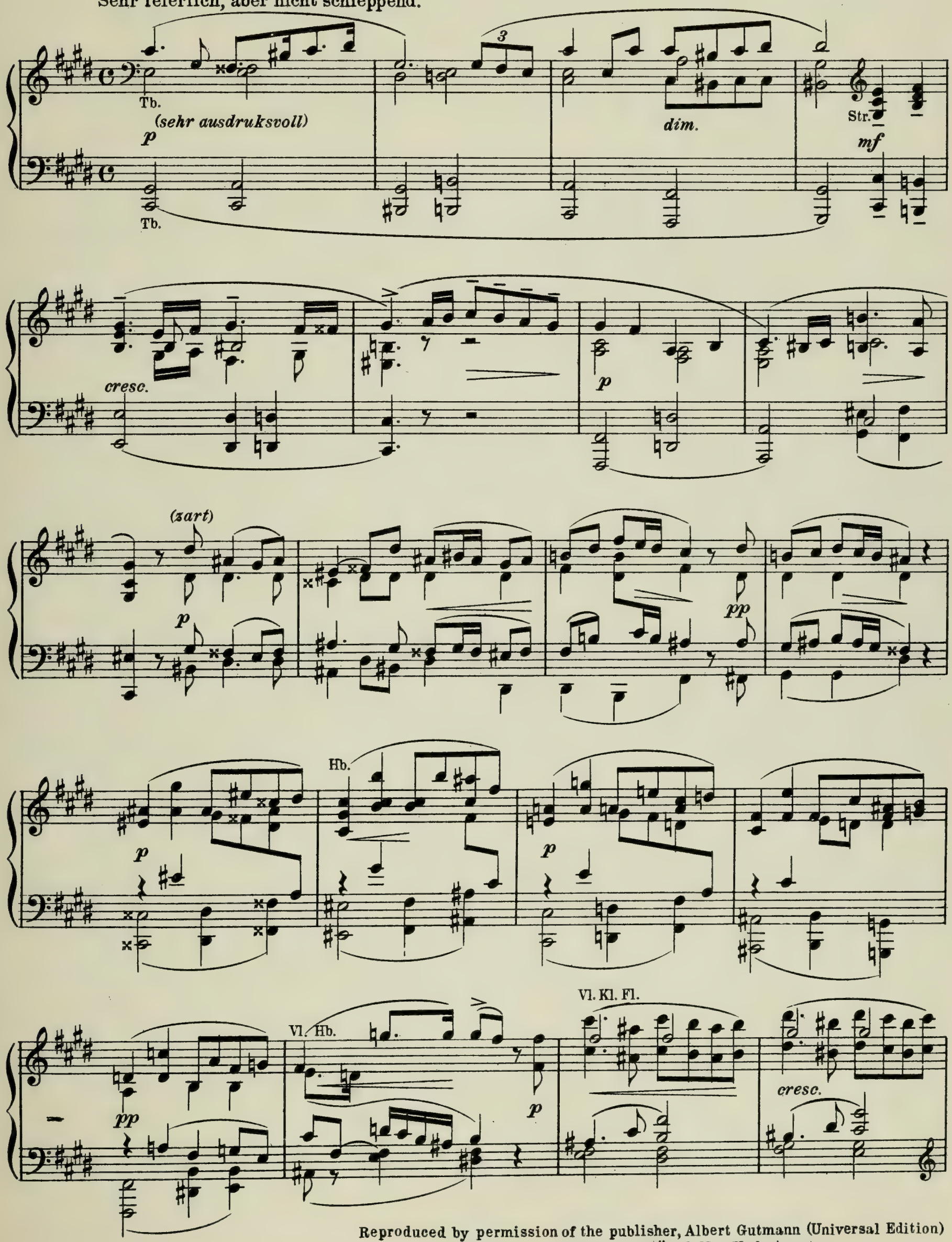
SECTION ELEVEN

THE MODERN GERMAN SCHOOLS

Anton Bruckner (1824–1896)

From the Adagio of the Seventh Symphony

Sehr feierlich, aber nicht schleppend.



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f

3

Vl.

p Hr.

creso.

ff V.O.

Kl.

dim.

p

Ped. Trp.

Tb.

Ped.

Hr.

p

Tb.

Moderato (*sehr ruhig*)

Vl.

p Str.

cresc.

p

cresc.

Fg. B.

cresc.

f

dim.

Vl.

p

cresc.

p

cresc.

dim.

pp

Ped. Ped. Ped.

p

cresc.

mf (*sehr ruhig*)

p

Ped. Ped. Ped. Ped. Ped. Ped.

Erstes Zeitmass

Tb.

pp

Tb.

Ped. Ped.

Str.

mf

dim.

Vl. Kl.

p

Vc. Fg.

mf

cresc.

Hbl.

p poco a poco cresc.

Hr.

Vl.

p

cresc.

mf

cresc.

dim.

Trp.

Ped.

Fl.

pp

Tb.

p

* The long development which follows here has been omitted. The present version goes directly into the coda.

Tb.
cresc.
p
pp
cresc. molto
f
Vl.
pp
Str.
Ped.
Fl.
l.H.
pp
p
pp
l.H.
Vl.
mf
Ped.
pp
Tb.
l.H.
cresc.
Hr.
pp
pp

Carl Goldmark (1830–1914)

From the Overture to "Sakuntala"*

Andante

p

Ped. * Ped. *

3

3

dim.

pp

pp

cresc.

dim.

p

cresc.

* Only a portion of the middle section of the overture is here given.

Courtesy of Rózsavölgyi & Cie., Budapest

destra

mf *sin.*

pp

tr

pp

dim.

p

sf

f cresc. molto

Ped.

cresc. *sin.*

Ped. *

dim.

f

rit.

f *p*

pp

pp

f

sf *sf* *sf*

sf *sf* *sf*

Max Bruch (b. 1838)

Klavierstücke Op. 12

No. 2

Andante con moto

Sehr einfach

dolce

pp

Ped.

cresc.

pp

Ped.

pp

pp

Ped.

più f

f

pp

Ped.

Ped.

Ped.

pp

misterioso legato

pp

a tempo

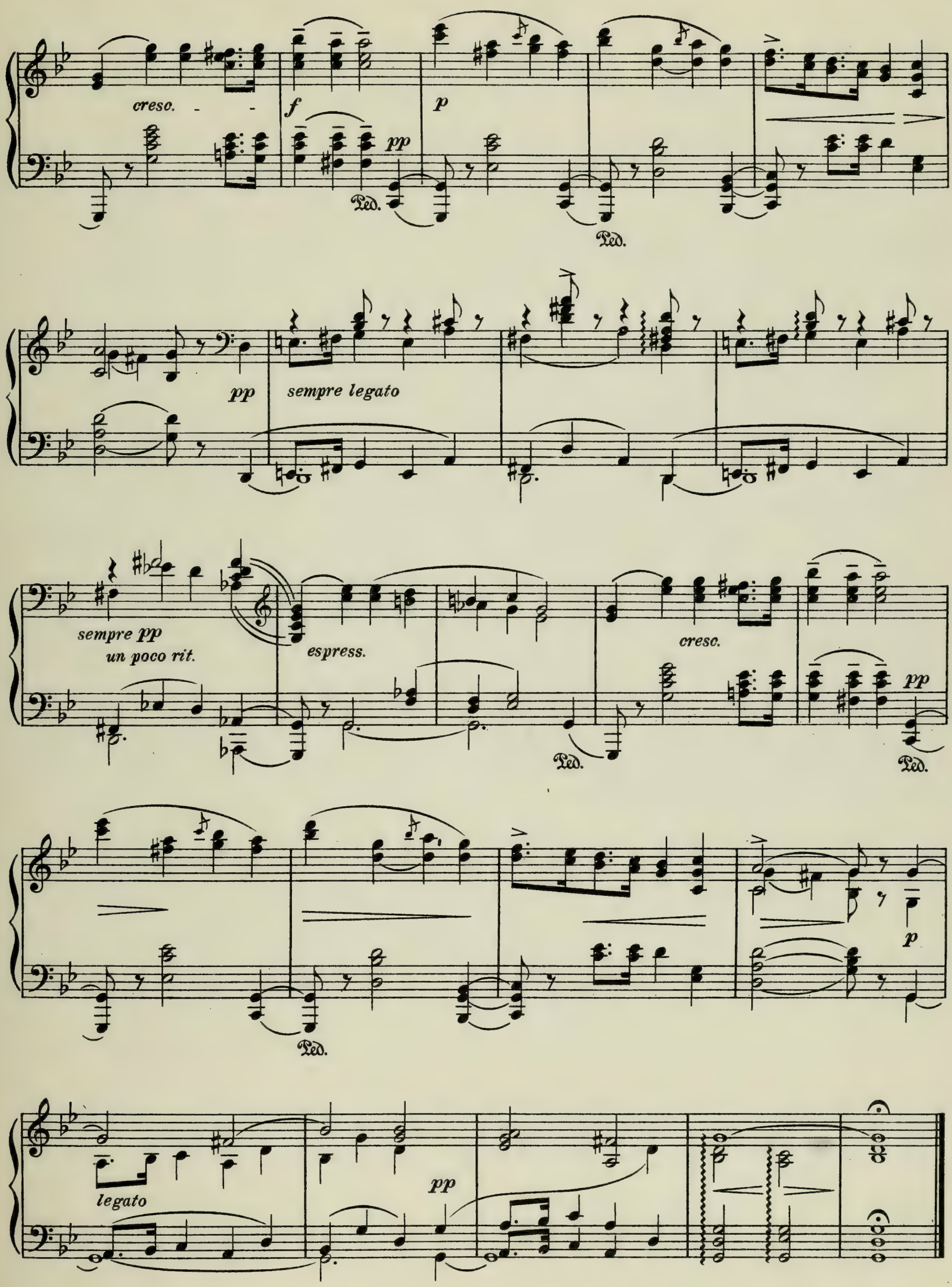
pp

espress.

pp

Ped.

Courtesy of Breitkopf & Härtel


cresc.
f
pp
p
Ped.
Ped.
pp
sempre legato
sempre pp
un poco rit.
espress.
cresc.
pp
Ped.
Ped.
Ped.
p
legato
pp

Engelbert Humperdinck (b.1854)

Abendsegen und Engelreigen
from "Hänsel und Gretel"

Sehr ruhig. (Abendsegen)

pp

r.H.

l.H.

poco cresc.

pp subito

poco ritard.

8

pp

(Engelreigen)

8

pp

mit Ausdruck

p

3

3

p ausdrucksvoll

6

6

p

p

mf

cresc.

f

Tempo I

ff

Ped.

*

ff

Ped.

f

f

Ped.

p

f

p

f

p

f

ausdrucksvoll

p

3 3 3 3

p

8

p cresc.

dim.

tr *tr*

p

pp

Ped. *

Hugo Wolf (1860-1903)

(Orig. Es dur)

Verborgenheit.

Mässig und sehr innig.

Lass, o Welt, o

p

pp

lass mich sein! lo - cket nicht mit

Lie - - bes - ga - ben, lasst dies Herz al -

pp

rit. *a tempo*

lei - ne ha - ben sei - ne Won - - ne, sei - ne Pein!

a tempo

rit.

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Was ich trau - re, weiss ich nicht,

mf

es ist un - - be - kann - tes We - he;

f

im - mer - dar durch Trä - nen se - he

p

ich der Son - ne lie - bes Licht.

pp

nach und nach belebter und leidenschaftlicher

Oft bin ich mir kaum be - wusst

pp

und die hel - le Freu - de zü - cket

f

durch die Schwe - re, so mich drü - cket,

ff *mf* *p* *ff* *mf*

rit.

won - - nig - lich in mei - ner Brust.

ff *rit.* *rit.*

p dim.

Tempo I.

Lass, o Welt, o lass mich sein!

pp

lo - cket nicht mit Lie - bes - ga - ben,

lasst dies Herz al - lei - - ne ha - ben

pp

rit.

sei - ne Won - - ne, sei - ne Pein!

Marie Boileau

rit.

Hugo Wolf (1860-1903)

Das verlassene Mägdlein

(Orig. A moll.)

Langsam.

pp

Früh, wann die Häh-ne krähn,

pp

eh' die Stern-lein schwin-den, muss ich am Her-de stehn, muss Feu-er zün-den.

Schön ist der Flam-men Schein, es sprin-gen die Fun-ken; ich schau-e

pp

pp

ppp

so da-rein, in Leid ver-sun-ken.

pp

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etwas lebhafter *etwas ruhiger*

Plötz-lich da kommt es mir, treu-lo - ser Kna - be dass ich die

f *f* *p*

p

Nacht von dir ge - träu - met ha - be.

pp *ritard* - - - - - - - - -

wie zu Anfang

Trä-ne auf Trä-ne dann stür-zet her - nie - der; so kommt der Tag her-an

pp

o ging' er wie-der!

ppp

Ped.

Ludwig Thuille (1861-1907)

Excerpt from "Lobetanz"

Mässig bewegt (Noch ehe die Sonne den Nebel hob heut' früh)

pp

p

pp

ppp

ppp

rit.

pp

p

Sehr langsam, marschartig

pp

Courtesy of B. Schott's Söhne, Mainz.

pp

espress.

f

p

p

cresc.

f *p* *pp*

cresc. *f*

p *f* *pp*

pp

acceler. *ff*

Gustav Mahler (1860 - 1911)

Lieder eines fahrenden Gesellen, No 1

Allegro

Langsam

p

Wenn mein Schatz

Auf den fortwährenden Tempowechsel ist genau zu achten.

Molto moderato

p

pp

Andante

Hoch-zeit macht,

fröh-li-che Hoch-zeit macht,

Allegro

Andant

Allegro

mf

pp

mf

Andante

Allegro

hab' ich mei-nen trau-ri-gen Tag!

p

mf

rit.

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Andante

p

Allegro

Geh' ich in mein Käm-mer - lein,__ dunk - les__ Käm-mer - lein,

pp

l. h.

Andante

espress.

rit.

wei - ne, wein'__ um__ mei-nen Schatz, um__ mei - nen lie - - ben

Allegro

Schatz!

rit.

f

Moderato

pp

Blüm-lein blau! Blüm-lein blau! Ver - dor - re nicht! Ver -

pp

pp

dor - re nicht! Vög - lein süss! Vög lein süss!

sempre pp

Du singst auf grü - ner Hai - - de

mf *f*

f *p*

Ach! wie ist__ die Welt so schön! Zi - küth!__ Zi - küth!__ Zi -

mf *p* *veloce*

küth!

accel. *poco rit.* *molto riten.* *ppp*

Wie im Anfang

p

Sin - get nicht! Blü - het nicht! Lenz ist ja vor - bei! Al - les Sin - gen

pp

Allegro

ist nun aus!

Andante

pp

Des A-bends, wenn ich schla - fen geh',

mf

p

pp

espress.

denk' ich an mein Lei - - de! An mein Lei - - de!

rit.

rit.

Allegro

ppp

rit.

Richard Strauss (b. 1864)

Allerseelen. Op. 10. No 8.

Tranquillo.

p

p

Stell' auf den Tisch die duf-ten-den Re - se - den, die

pp

letz-ten ro-then A-stern trag' her-bei, und lass uns wie-der von der Lie - be

pp

re - den, wie einst im Mai.

cresc.

p

Gib mir die Hand, dass ich sie heim-lich drü - cke,

mf *dim.*

p

und wenn man's sieht, mir ist es ei - ner-lei, gib mir nur ei - nen

pp

dei - ner sü - ssen Bli - cke, wie einst im

pp

con espressione

p

Mai. Es blüht und duf - - tet heut auf je - - dem

con espressione

p

molto espress.

Gra - be, ein Tag im Jahr ist ja den To - den frei, komm an mein

cresc.

ff

Herz, dass ich dich wie - der ha - be wie einst im

ff

Mai, wie einst im

p

dim.

p

Mai.

Hermann v. Gilm.

espr.

Richard Strauss (born 1864)

From the Symphonic poem
"Death and Transfiguration" *

Largo

pp una corda

Ped.

pp sempre

Ped.

Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped.

pp dolce.

Ped.

Ped.

* Arranged for piano. The pages here given are from the beginning and end of the work, picturing Man's pain and final "transfiguration." The middle section, picturing his feverish death-bed dreams, has been omitted.

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pp

Ped. * Ped. * Ped.

pp

Ped. Ped. Ped. *

sehr zart

pp

Ped. * col Ped. sempre

pp dolce.

Ped. * Ped. * Ped.

pp *espr.*

Ped. * Ped. * Ped. *

Ped. Ped. *

Ped. * Ped. * Ped. Ped. Ped. *

dolce. *dolce* *pp*

Ped. Ped.

pp *pp* *pp sempre*

Ped. * Ped. * Ped.

pp *trem.*

un poco agitato

p *pp* *p*

mf *p* *dim.*

pp

col Ped.sempre

pp *ppp*

Ped. Ped.

Moderato ♩= ♩ *des vorigen Tempos*

p *pp* *pp*

Ped. Ped. Ped. Ped. Ped. Ped.

poco cresc.

mf

cresc.

dim.

pp

Tranquillo

pp

espr.

espr.

espr.

con Ped. sempre

cresc.

8

dim.

p espr.

f

molto espr.

marc.

p dol.

f

molto espr.

marc.

molto cresc.

p dolce.

marc.

f

p

f

marc.

cresc.

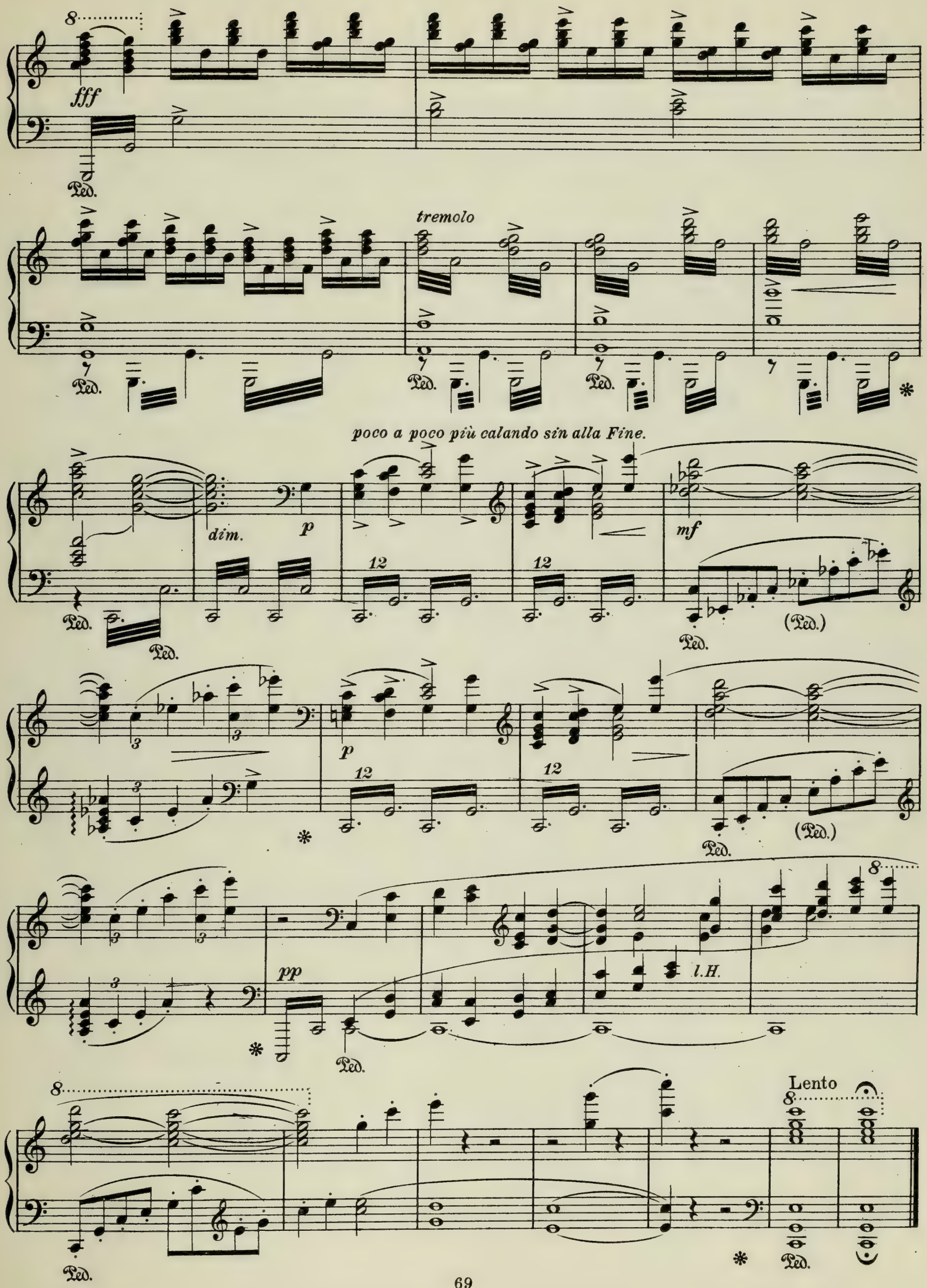
sehr breit

8

3

ff

Ped.


fff
Ped.
tremolo
poco a poco più calando sin alla Fine.
dim.
p
mf
(Ped.)
pp
l.H.
Lento

Hans Pfitzner (b. 1869)

Ich aber weiss Op. 11, No 2

Schnell und unruhig

f *mf* *espr.*

Ich a - ber

weiss ich seh dich man - che Nacht in mei - ne

Traü - me klingt dein hol - des La - chen und mei - ne Lip - pen

p

Courtesy of Max Brockhaus, Leipzig

mur - meln oft im Wa - chen ver - lor - ne Wün - - sche

die an dich ge - dacht

cresc.

und un - auf - hör - lich legt sich Zeit zu Zeit ver-

weht wie dei - ne sind dann mei - - ne Spu - ren

ruhiger

bis zu den Mau - ern je - ner stil - len Flu - ren

immer ruhiger

l.H. *r.H.* *r.H.* *l.H.* *r.H.*

wo schweig-sam Hü - gel sich an Hü - gel reiht.

dim. *pp*

Tempo I

Dann wird der Sturm - - wind um die

ff *ff*

Grä - - ber gehn, der wird, mit sei-nem re - gen-feuch - ten

Schwin - gen von Men - chen - glück und jun - ger

Lie - - be sin - gen

dim.

pp

ruhig

wir a - ber ruhn und wer - den's nicht ver - steh'n.

(Ludwig Jakobowski)

ruhig

ppp

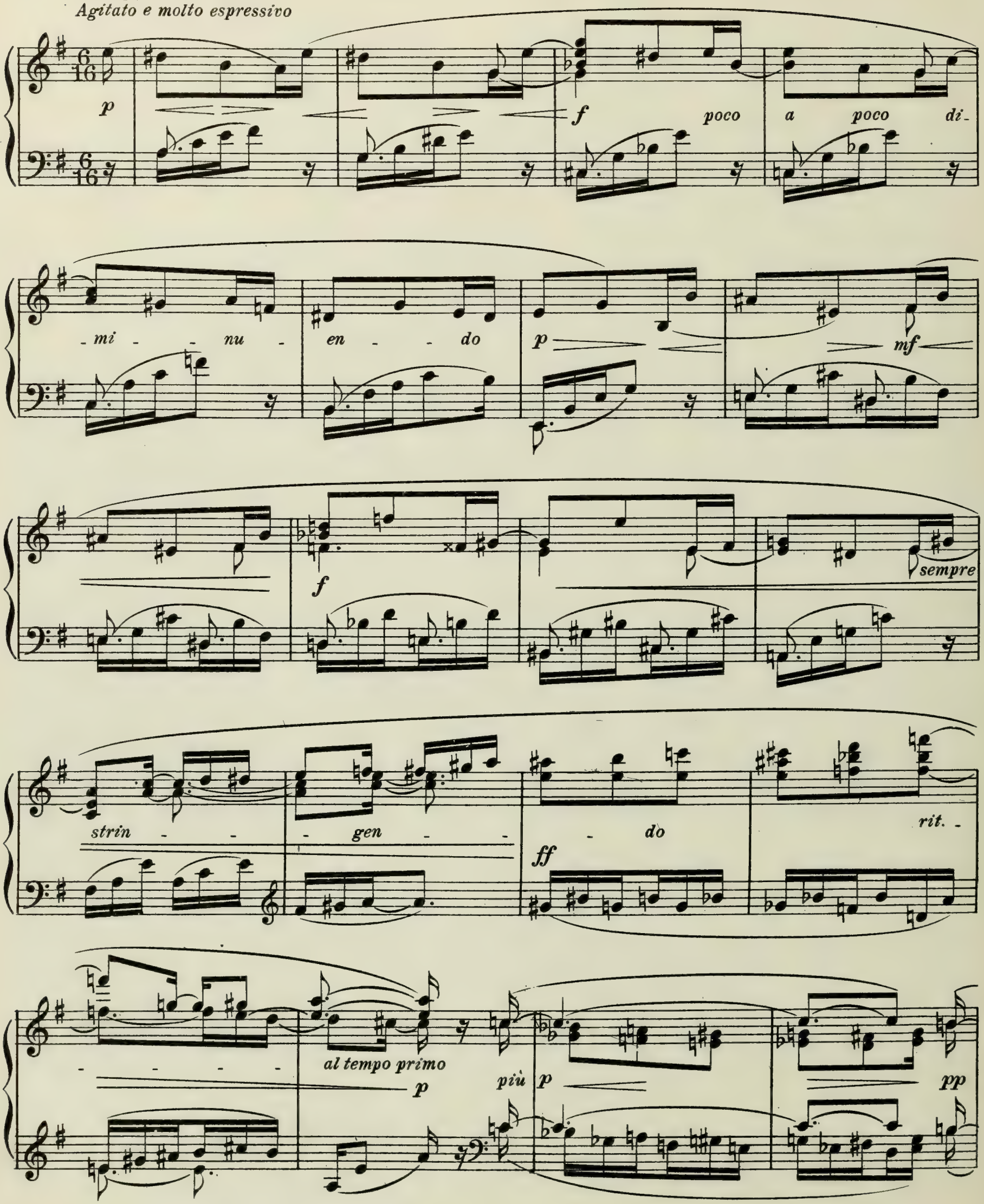
Max Reger (1873-1916)

Elegie

(From Blätter und Blüten)

Bewegt, sehr ausdrucksvoll. (♪. =66-80.)

Agitato e molto espressivo



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poco rit. a tempo

mp

f

p

pp morendo ppp

pp

f

p

pp

f

p

ff

sf

pp

mf

p

ff

sf

pp

mp

f

p

poco rit.

pp

a tempo

p

f

poco a poco di-

- - mi - nu - en - do

p

mf

f

sempre

strin - - - gen - - -

ff

do

rit. -

al tempo primo

p

più p

pp

poco rit.

a tempo

mp

f

p

pp

morendo

ppp

Arnold Schönberg (b. 1874)

Piano Pieces Op. 11

No. 3

Bewegte

ff *sf* *l.H.*

ff

ff *fff*

l.H. *fff*

poco rit. *etwas langsamer* *viel rascher*

p *fff* *pp*

viel langsamer *sehr lang* *etwas langsamer* *rit.* *rascher*

pp *pp* *f*

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etwas langsamer
sehr zart
p
(pp)
etwas rascher
mf
heftig
ff
ff
mit Dämpfer
fff
pp
Ped.
etwas langsamer
r.H.
pppp
pp
l.H.
pppp
rit.
Dämpfer
ppp
Breit
l.H.
ff
3
rit.
rascher
ff
beschleunigt
8
fff
Mässig
ppp
Dämpfer
ppp
3
rit.
l.H.

Mässig. (eher langsamer)

rit.

f

f

drängend cresc.

fff

(*tr*)

breiter

(*tr*)

cresc.

rit.

sehr rasch

ffff

6

Ped. * Ped. *

fff

rit.

Mässig

ff

pp

(im Tempo)

Dämpfer *pppp*

ppp

SECTION TWELVE

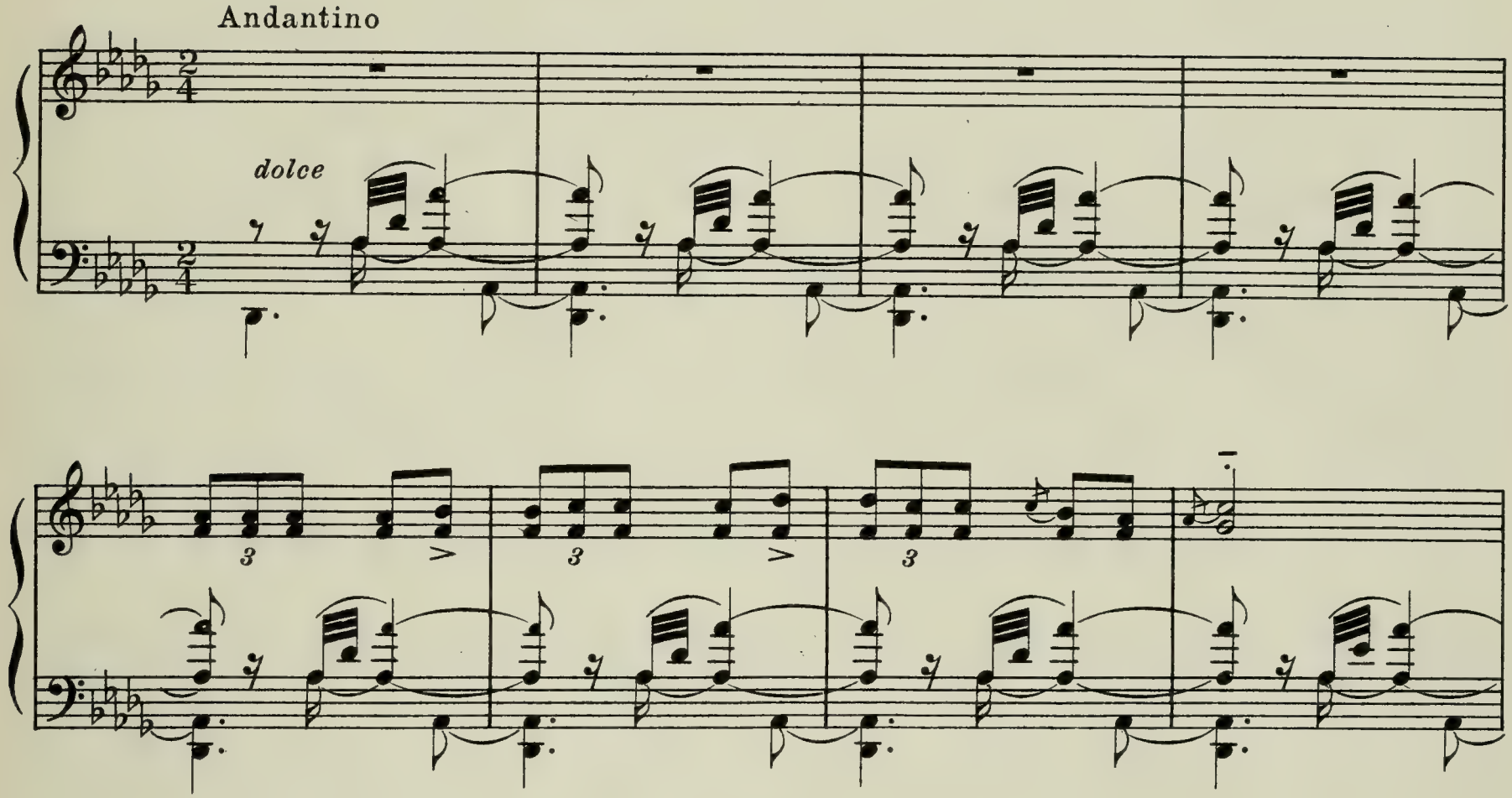
THE MODERN FRENCH SCHOOL

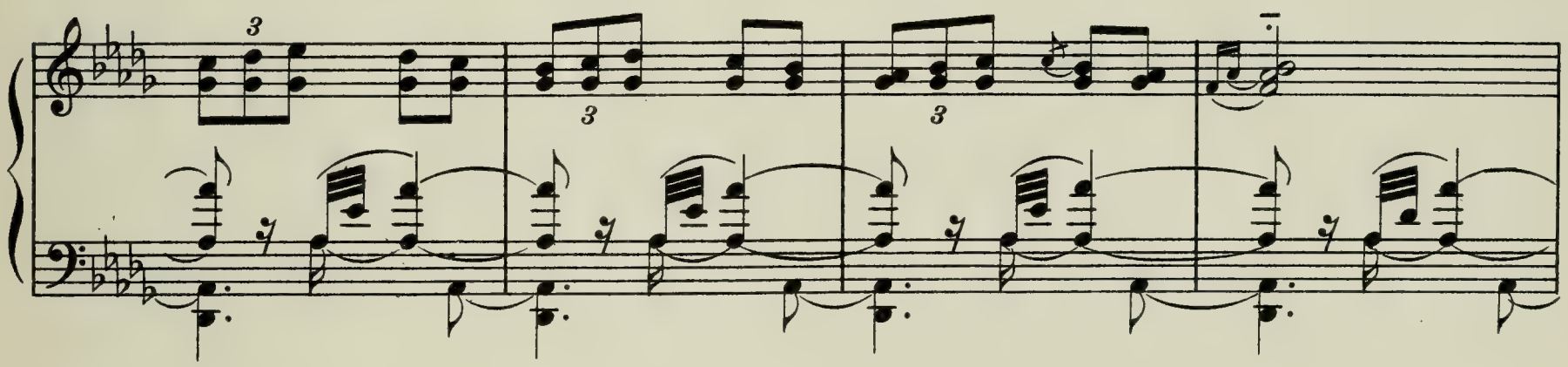
Emmanuel Chabrier (1841-1894)

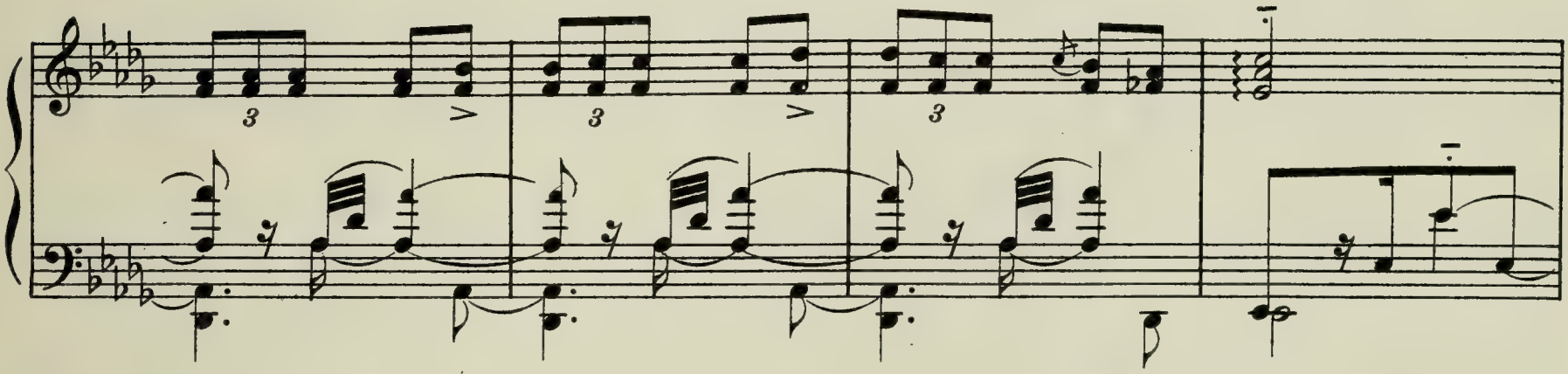
Habanera*

Andantino

dolce







* Forty measures from the middle of this work have been omitted.

Courtesy of Enoch & Cie, Paris

poco cresc.

ppp

sempre dolce

m. g.

m. g.

sf

sf

sf pp sf p p pp pp

pp legato ppp

pp sostenuto pp

sf riten. riten. pp

a tempo

f

f

f

m.g.

sf *tr*

dim. sempre

tr
m.g.

tr

tr

tr

m.g.

m.g.

m.d.

tr

p

sempre dim - in - u - en - do

tr

pp

ppp

ppp
m.d.

Gabriel Fauré (born 1845)

Au cimetière

Andante

dolce.

Heu - reux qui meurt i - ci, Ain - si que les oi - seaux des

pp

champs! Son corps, près des a - mis, Est mis dans l'herbe et dans les chants. Il

dort d'un bon som - meil ver - meil, Sous le ciel ra - di - eux Tous ceux qu'il a con-

nus, ve - nus, Lui font de longs a - dieux. A sa croix les pa -

simili

Courtesy of J. Hamelle, Paris

rents pleu-rants, Res-tent a - ge-nouil - lés, Et ses os, sous les fleurs, de pleurs

Sont dou-ce-ment mouil - lés Cha - cun sur le bois noir, Peut voir s'il é-tait jeune ou

non, Et peut a - vec de vrais re-grets, L'appe - ler par son nom.

cresc. molto

f

Com - bien plus mal-chanc - eux sont ceux qui meu - rent à la mé,

f

Ped. * Ped. * Ped. * Ped. *

Et sous le flot pro - fond S'en vont loin du pa - ys ai - mé!

sempre f

Ah! pau - vres! qui pour seuls lin - ceuls ____ Ont les go - ë - mons

verts, où l'on roule in-con - nu, tout nu - et les yeux grands ou-

verts! ____

ff *dimin.*

dolce.

Heu - reux qui meurt i - ci, Ain - si que les oi - seaux des

pp

champs! Son corps près des a - mis Est mis dans l'herbe et dans les chants. Il

dort d'un bon som - meil ver - meil, Sous le ciel ra - di - eux Tous ceux qu'il a con -

poco rit. *a tempo*

nus, ve - nus Lui font de longs a - dieux.

poco rit. *a tempo*

Vincent d' Indy (born 1851)

Choral grave

Andante

p

poco sfz

più f

Ped. * Ped. * Ped. *

p

sfz *p*

Courtesy of J. Hamelle, Paris

Vincent d'Indy (b.1851)

Lied Maritime

Lento moderato

p

Au loin, dans la mer, s'e

p

teint le so - leil, et la mer est calme et sans ri - de; le

flot di - a - pre s'é - ta - le sans bruit, ca-res-sant la grêve as-som-

bri - e; Tes yeux, tes traî - tres

cresc.

più f

Ped.

yeux sont clos, et mon coeur est tran - quil - le com - -

45

Ped. Ped. Ped. Ped.

me la mer.

poco cresc.

poco sfz

Più animato (♩= 112)

pp

piu f

Au loin, sur la mer, l'o - -

rage est le - vé, et la mer s'é - meut et bouil-

Ped. ✻

lon - - ne; le flot jusqu' aux cieux s'é -

poco più f

Ped. ✻

ri - ge su - perbe, et croule en hur - lant vers les a -

molto riten.

bî - - mes. Tes yeux, tes traî - tres

Un poco meno animato (♩= 104)

molto riten.

cresc.

Ped. ✻ Ped. ✻

dim.

yeux si doux me re - gar - dent jusqu'au fond de l'â - - me, et mon

dim. molto

pp

Ped. Ped. Ped. Ped.

coeur tor - tu - ré, mon coeur bien - heu - reux s'e -

f

piu f

più cresc.

Ped. Ped.

ritenuto

Più lento

xalte et se bri - se com - me la mer!

sfz

dim.

p

Ped. Ped. Ped. Ped. Ped.

rallentando

pp

Ped. Ped. Ped.

Claude Debussy (b. 1862)

Rêverie

Pour le Piano

Andantino sans lenteur

pp très doux et très expressif

meno p

mf

dim.

Courtesy of E. Fromont, Paris

pp

3

poco cresc.

più cresc.

f

p

f

p

dim.

pp espress.

pp

sf

mf

dim.

p rit.

p

più p

3

3

3

p

più p

pp

cresc.

mf

p

più p

pp

meno p

p

p

p un peu retenu

3

più p

pp rit. e perdendosi

J. Guy Ropartz (b.1864)

Berceuse

Assez lent

mf

p

p

O pe - tits en - fants, Voi - ci l'heure Où tout bruit cesse en la de - meure

pp

___ Pri - ez en vo-tre lit couchés ___ Pro - met-tez bien d'ê - tre plus

augmentz

augmentz

f

diminuez

sa - ges, Les tré - pi-gne-ments ___ et les ra-ges Sont de gros, ___ de très gros pé -

mf

mf

p

Courtesy of E. Baudoux & Cie., Paris

chés! Do - do, dou - ce - ment, Vous ver-rez un ange en dor -

p *f* *f* *pp*

un peu plus animé

mant. Vous ver - rez la crèche el - le

mf

p toujours bien lié *f*

même Où l'en - fant Dieu Sau - veur su - - prême, Na -

p

diminuez *p*

quit tout chè - tif et souf - frant; Et puis, u - nis -

augmentez

-sant leurs hom - ma - ges, Les ber - gers près des trois Rois Ma-ges,

mf

mf

p

A - vec les oi - seaux l'a - do - rant

p

f

f

pp

Do - do, dou - ce - ment Vous ver - rez un ange en dor -

pp

1er Mouvt

un più plus lent

mant Non seu - le-ment, à vo-tre mere Vous cau-sez u - ne peine am- ère.

mf

mf *p* *mf*

Vous, nes pour fai-re son bon - heur; Mais au ciel Jé - sus se cha-

mf *p* *f*

gri - ne Chaque faute ajoute une é - pine A la cou - ron - ne du Sei - gneur.

f *p* *f* *f* *mf*

pp *retenez un peu* 1er Mouvt

Do - do, dou - ce-ment Vous ver-rez un ange en dor - mant.

(Hippolyte Lucas)

mf *ppp* *mf*

p *pp* *pp*

Maurice Ravel (b. 1875)

Pavane pour une Infante Défunte

Assez doux, mais d'une sonorité large (♩ = 54)

p

cédez

mf

En mesure

p

un peu retenu

pp

En élargissant

f

3

1er Mouvement

p

Courtesy of E. Demets, Paris

Tres lointain

pp *m.g.* *m.g.*

Ped. Ped. Ped.

mf très soutenu

Ped. Ped.

ppp

Ped.

pp

un peu plus lent.

mf *f*

Reprenez le Mouvement

p

Ped. Ped. Ped.

cédez

mf

En mesure

rapide

p

Ped.

1er Mouvement

un peu retenu

Large

pp

ff

subitement très doux et très lié

pp

Ped.

f

ff

Très grave

sf

p

pp

p

ff

Tres grāve

sf

p

1er Mouvement

marquez le chant

Ped. Ped.

cédez

Reprenez le Mouvement

pp

Ped.

En élargissant beaucoup

m. g. *m. g.*

pp *f* *ff*

Ped.

SECTION THIRTEEN

THE MODERN RUSSIAN AND FINNISH SCHOOLS

Alexander Borodine (1834-1887)

Polovtsian Dance from "Prince Igor"

(With Chorus)

Andantino ♩=84

p

(Dance of Maidens)

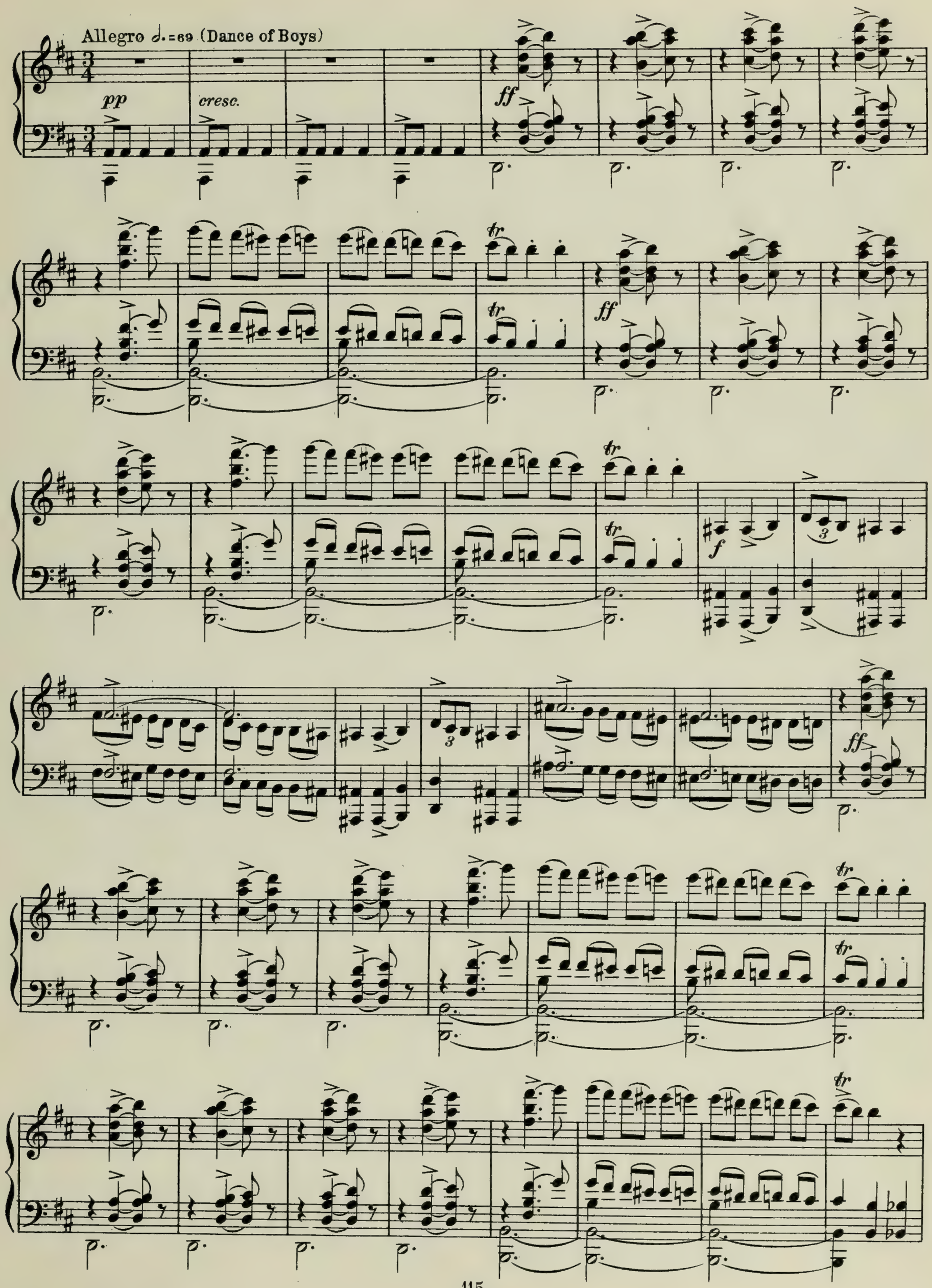
p con espressione e dolce.

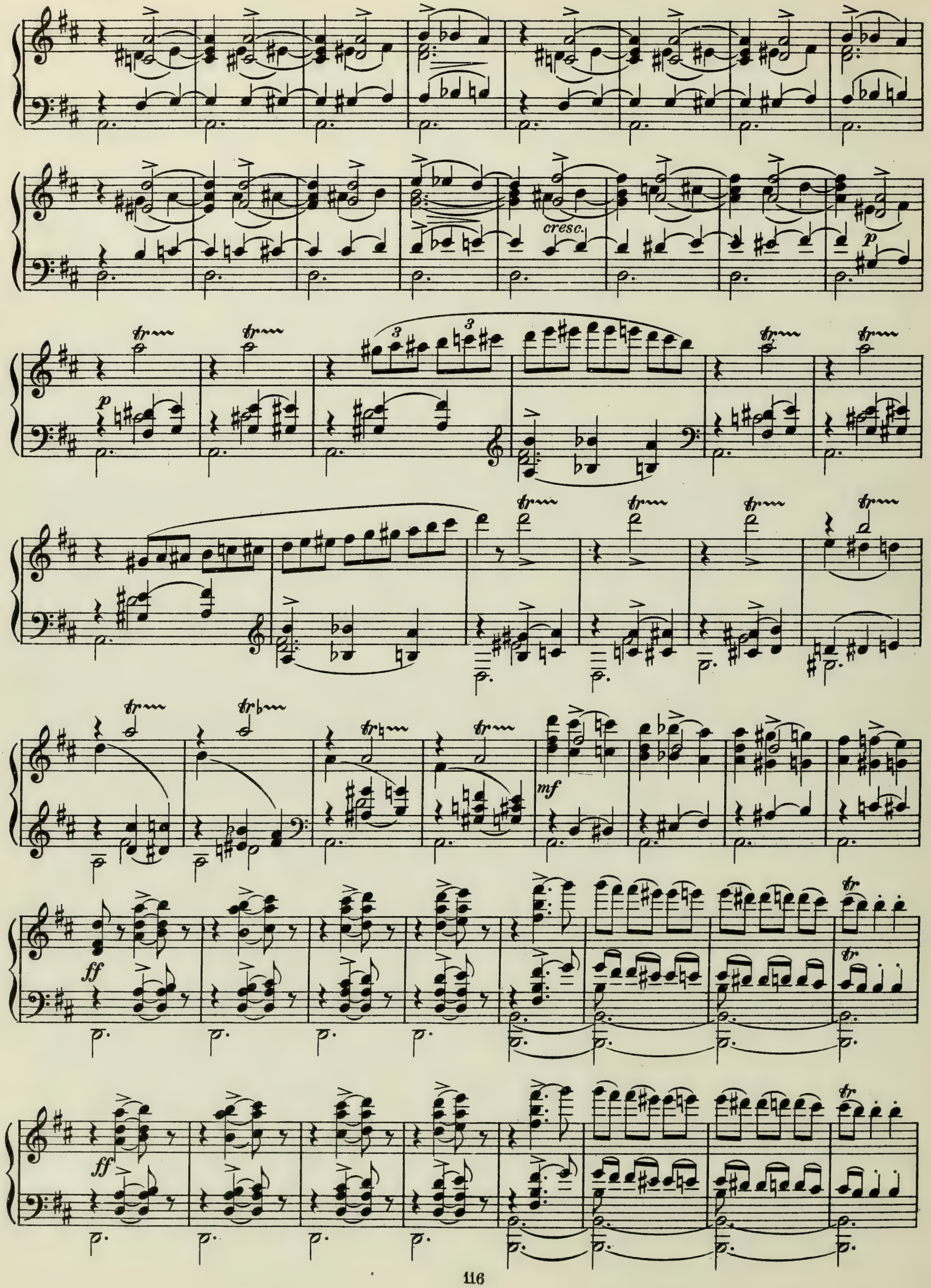
Courtesy of M. P. Belaïeff, Leipzig

mf

dimin.

p


Allegro 𝅗𝅥. = 69 (Dance of Boys)
pp
cresc.
ff
tr
f


cresc.
p
p
mf
ff
ff

f

ff

tr

ff

tr

p

Modest Moussorgsky (1839–1881)

Prelude to "Khovanstchina"

Andante tranquillo

ben legato

pp

Viole

Fl.

Violini e Flauti

Viol. Ob.

p

8

Arpa

Clar.

f

Cor.

f

3 3

Fl. Ob. Clar.

3

p

3

fp

6 6

Viol.

8

pp

Viol.

3 3

Clar.

Courtesy of W. Bessel & Co., Petrograd

8

Viol. e Clar.

Ob.

f

Fag.

Fl. Ob. Clar.

pp

Violini

Viola

Violini

p marcato la melodie

8

8

8

8 8 8

cresc. mf f

Più mosso ♩=100

Viola

Ped.

Corni e Arpa

p piz.

tamtam

V. Cell. Clar. Fag.

f

Viol.

f

Moderato alle breve

Fl. Ob. Clar.

p

Ped.

Arpa e piz.

f

p

p

Viol.

pp

m.g.

Clar.

piz.

Clar.

Fl.

Clar.

pp

Viole

m.d.

Cor.

ppp

m.d.

Nicolai Rimsky-Korsakoff (1844–1908)

Little Snowflake's Arietta

From "Snegourotchka"

Adagio (♪=92)

Ah! my heart is cold! and ah, my heart is

pp *cresc.*

drear, for yet up-on it I can feel with all the weight of stone this

mf dim.

lit-tle flow'r which Lehl has cast so care-less-ly a-way!

p

dolce. *rit.*

And now he's off a-gain to other lovely maids, Who laugh more joy-ous-ly, more sweet-ly kiss than

pp *rit.*

a tempo, espressivo

I! Ah, ____ here am I and sor - rowful and oh, so lone - ly! for Lehl who has

a tempo

cresc. *mf* *dim.*

dolce.

scorn'd me and has left me all a - lone! Ah, dear-est Lehl, ah go to those ___ who give you

p

love; Ah, go to those who give you smiles and ar-dent sighs! But why must I be al-ways sor-

pp *p*

___ row-ful cold and dull and heart-less, passionless and sense - less? O Fa-ther Win-ter, thou hast done me

rit.

wrong! Dear Mother Spring, oh turn to me and

atempo *p*

send your daugh - ter warmth and

atempo

pp *rit.* *pp*

blood and flam-ing love which can dis-solve this ston - - y heart of

tr

p

mine!

dim.

tr

pp

A. Gretchaninoff (b.1864)

Plainte (Op. 3, No. 1)

Andantino

p

poco rit.

a tempo

mf

cresc.

f

pp

poco string.

rit.

a tempo

p

Courtesy of M.P. Belaïeff, Leipzig

ritard. e dim.

a tempo

ff rubato

più f disperatione

dim.

p

pp morendo

ppp

Serge Rachmaninoff (b. 1873)

Prelude, Op. 3, No 2

Lento

ff

ppp

mf

ppp

ppp

Courtesy of A. Gutheil, Moscow

Agitato

mf

cresc.

dim.

mf

cresc.

dim.

cresc.

ff

dim.

cresc.

fff

ff

sfff

Tempo primo

fff pesante

sffff

sffff

sffff

dim.

dim.

dim.

mf

ppp

dim.

mf

ppp

A. Scriàbine (1872–1915)

Prélude (Op. 74, No 2)

Très lent, contemplatif

pp

pp *dim.* *smorz.*

Courtesy of P. Jurgensen, Moscow

Igor Stravinsky (b. 1882)

Berceuse from L'Oiseau de Feu

Andante

f

rit.

pp murmuré

cantabile e dolce

mf

mf

pp

mf

dim.

mf

dim.

poco rit.

pp

3

3

3

morendo

Jean Sibelius (b. 1865)

The Swan of Tuonela *

(Symphonic Poem Opus 22)

Andante molto sostenuto

pp *cresc.* *sopra* *mf* *f*

(*mit Verschiebung*) *mf* *f espr.*

p *p*

f *mf*

f *dim.* *p* *mf*

f *f* *f* *f* *ff espress.*

* Arranged for the Piano

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dim.

cresc.

mf

3

f

dim.

3

mf

p

dim. molto

mp

pp

p

dolce.

3

poco a poco

pp

cresc.

mf

f

Poco a poco meno moderato

a tempo

ff

dim.

p

pp

dim. pp

p

dim.

Meno moderato

segue

p

espress.

cresc.

f

f

Poco allargando al

f

f

dim.

p

cresc.

Tempo I

f

mf

pp marcato

cantabile (con gran suono)

cresc. *f* *poco dim.*

dim. *ppp* *dolcissimo*

l.H.

pp *mp*

mf *sopra* *cresc.* *f*

f *dim.* *pp* *morendo*

p *dolce.*

SECTION FOURTEEN

THE BOHEMIAN, HUNGARIAN AND ITALIAN SCHOOLS

Friedrich Smetana (1824–1884)

From "The Bartered Bride"

POLKA
Moderato

p dolce.

f *p*

f *p*

f

f

p dolce.

f

marc. e cresc.

f *p dolce.*

Courtesy of Ed. Bote & G. Bock, Berlin

f *cresc.*

ff *sf* *sf* *sf* *sf* *p* *dim.*

Con anima

KEZAL: Weiss ich doch ei - ne, die hat Du - ka - ten, hat Du-ka - ten! HANS: Weiss er doch

p espress. *mf*

ei - ne, die hat Du - ka - ten, hat Du-ka - ten! KEZAL: Wer die Keine nennt die Seine,

HANS: Wer die Kleine nennt die Seine, der ist gut be - ra - ten.

der ist gut be - ra - ten. KEZAL: Nicht zu ver

f

schwei-gen, was noch ihr ei - gen, was ihr ei - gen. HANS: Nicht zu ver-schwei-gen,

più f

was noch ihr ei - gen, was ihr ei - gen! KEZAL: Jedes Hoffen, ich sag's offen, will es ü - ber-

stei - gen.

HANS: Jedes Hoffen, er sagt's offen, will es ü - ber - stei - gen!

p

Più mosso

KEZAL: Häuschen und Garten, Vieh aller Arten! Milchende Kühe lohnender Mühe, Schweinchen in Koben, hoch zu lo-ben!

p

cresc.

Hühner, Tauben, kaum zu glauben! Tröge, Wannen, Krüge, Kannen, in der Truhe Kleider, Schuhe!

Häuschen und Garten, Vieh aller Arten! Milchende Kühe lohnender Mühe, Schweinchen in Koben hoch zu lo-ben!

p

cresc.

mf

Hühner, Tauben, kaum zu glauben! Tröge, Wannen, Krüge, Kannen, in der Truhe Kleider, Schuhe,

cresc.

o-bendrein ein nagel-neuer Schrein! Durfte kein Prinz sich schämen, hörst du, sondern sich gleich bequemen,

dolce.

HANS: Ich seh' es

hörst du, solch eine Braut zu nehmen, würde gar wohl mit ihr zu-frieden sein.

più f

ein, doch sag' ich nein, ich seh' es ein, doch sag' ich

nein. Vivace

f

sf sf sf sf

f

sf sf sf sf ff ff ff

Antonin Dvořák (1841–1904)

Slavic Dance No 2 (Op. 46, Vol. I)

Allegretto grazioso

f

p dolce legato

accelerando
cresc.

ritard.

p

Allegro vivo

p

cresc.

f

8

fz

p

cresc.

fz cresc. marcato

f

p

cresc.

f poco ritard.

dimin.

Tempo I *(Allegretto)*

f

p

ritard.

dimin.

a tempo

8

pp

espress.

tr

Più mosso *(Allegro vivo)*

ritard.

p

poco marcato

p *cresc.* *f*

sf *p* *sf* *sf*

sf *sf*

ff grandioso

p

poco a poco ritard.

Meno mosso

p *cresc.*

dimin.

Quasi Andante.

pp molto dolce.

Allegretto *(Tempo I)*

pp sempre

p

a tempo

ritard.

tr

cresc. *f* *tr* *dim.* *ritard.* *p* *tr*

Poco più Allegro

cresc.

cresc. *f* *ff*

tr tr tr tr

ff

tr tr

ff

p

Meno mosso, quasi Tempo I

p cresc.

ff

dimin.

p poco a poco ritard.

Più mosso

pp

pp

ritard. poco a poco

pp

r.H.

Ped.

Jenö Hubay (born 1858)

Andante from the Opera Der Geigenmeister von Cremona

Allegretto

f *dim.*

mf

mp *p* *dim.*

dim. *p* *pp*

Andante con molta espressione

f 6 *f* 6

ff *dim.* *ff*

dim. *p*

espressivo

f

6

pp

f

mp

dim.

ff

dim.

mf

dim.

9

p

9

9

p

pp

calando

pp

Géza Zichy (born 1849)

Valse d' Adèle

For the left hand alone

Allegro non troppo

dolce con grazia

cresc.

f

scherzando

p

un poco rinforz.

Ped. * Ped.

p

* Ped.

ten.

f

brillante

Ped. Ped. Ped. Ped. Ped.

ten.

Ped. Ped. Ped. Ped.

ff

dim.

Ped. Ped. *

scherzando

Ped. * Ped. * Ped. * Ped. *

scherzando

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * *espr.* Ped. * Ped. *

p leggiero

Ped. *

p

un poco rall.

Ped. * Ped. *

a tempo

p scherzando

Ped. * Ped. *

p

Ped. Ped. Ped.

ten.

f

Ped. Ped.

brillante

Ped. Ped. Ped. Ped. Ped.

Ped.

p leggiero

*

espr.

cresc.

poco cresc.

ff

sempre stacc. e ff

poco a poco string.

Ossia.

Bèla Bartók (b. 1881)

Selections from the "Ten Easy Pieces"

VII. Hajnal (Aurora)

Molto andante, ♩/108-100

3/4

p molto espressivo

molto rit. *a tempo*

p

molto cresc.

p

espr.

pp

espr.

8

calando

ppp

VIII. "Azt mondják, nem adnak" (Folksong)

Poco andante, ♩/ 69

2/4 *espr.*

p

poco sf

pp

mp

pp

mp

poco sf

dim.

p

pp

dolce.

p espr.

pp

p

pp

pp

ppp

Courtesy of Karl Rozsnyai, Budapest

G. Sgambati (1843–1914)

Rapelle-Toi!

(Romance Op. 23, No. 1)

Andante

cantando

poco cresc.

pp

Ped. * Ped. *

riten.

a tempo

mf

Ped. *

poco cresc.

Ped. * Ped.

Courtesy of B. Schott's Söhne, Mayence

più cresc.

sosten. calando

a tempo un poco sosten.

f pp

Ped. *

cresc. un poco

più cresc. e un poco agitato

f

con anima e sempre f

un poco rit. a tempo

dim. pp

poco cresc.

Ped. * Ped. *

largamente

più cresc.

f

Ped. Ped.

a tempo più tranquillo

dim. e rit.

p

Ped. Ped. *

cresc.

Ped.

Lento
legato
senza arpegg.

m.s.

ritar - dan - do

f m.d.

pp

Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped.

Pietro Mascagni (b.1863)

Siciliana from "Cavalleria Rusticana"

Andante (♪=144.)

mf

O Lo - la bian-ca co - me fior di

p

spi - no, quan-do t'af-fac - ci te s'af-faccia il

affret. *a tempo*

affret. col canto *a tempo*

so - le; Chi th'a ba-cia - to il lab - bro por-po -

mf

ri - no gra-zia più bel - la a Di - o chie-der non

rit. *a tempo*

Courtesy of Ed. Bote & G. Bock, Berlin

affret.

vo - - le Cè scrit-to san - gue

a tempo *mf poco rit.*

so - pra la tua por - ta: ma di re-star - ci a

stentanto

me non me n'in - por - ta; Se per te mo - jo e

col canto

portando

va - do in pa - ra - di - so, non c'en-tro se non ve-do il tuo bel

vi - - so Se per te mo - jo e va - do in pa - ra -

portando

di - so non c'en - tro se — non ve - do il tuo bel vi - -

dolciss. *portando* *sempre* *dim.* *poco a*

so. Ah! — Ah! —

sempre *dim.* *poco*

poco *portando* *allontan.* *perdendosi*

— ah! — ah! —

Ermanno Wolf-Ferrari (b.1876)

From "Le Donne Curiose"

Tempo de Menuetto tranquillo

Rosaura
(danzando con Florindo)

p mezza voce

Stret - ta nel - la mia ma - no è la tua man tre - man - te;

mi scen-de in fon-do al co - re il tuo re-spir fra - gran - -

dolciss.

p

te, e so - a - - ve lo ba - cia e so - a - ve lo ba - cia, mi

più cresc.

con espansione

f

scen - de in fon-do al co - - - re il tuo re-spir il tuo re -

p

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spir fra - gran - te e so - a - ve lo ba - - cia.

Florindo *p* *dolce.*

mezza voce

Ed i - o mi

dolce.

Ros.

A - mo - re

Fl.

sen - to per 'dol - cez - za lan - guir! A - mo - - re

Ros.

mi - o, mia vi - ta!

Fl.

mi - o, mia vi - ta!

dim.

SECTION FIFTEEN

THE ENGLISH RENAISSANCE

Arthur Sullivan (1842–1900)

Trio and Chorus from "The Mikado"

Allegretto commodo

Ko-Ko

The cri - mi - nal cried, as he dropp'd him down, In a state of wild a - larm — With a fright - ful, fran - tic, fear - ful frown I bar'd my big right arm — I seiz'd him by his lit - tle pig - tail, And on his knees fell he, As he squirm'd and strug-gled And gur-gled and gur-gled, I drew my snick - er - snee, — my snick - er - snee! — Oh

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ne'er shall I For - get the cry, Or the shriek that shriek - ed he,___ As I

gnash'd my teeth, When from its sheath I drew my snick - er - snee!_____

Tutti and Chorus: We

know him well, He can - not tell Un - true or ground - less tales___ He

f

al - ways tries To ut - ter lies, And ev - 'ry time he fails.___

Petti-Sing

2. He shiv - er'd and shook as he gave the sign For the stroke he did - n't de - serve; When

p

all of a sud-den his eye met mine, And it seem'd to brace his nerve,— For he

nod-ded his head and kiss'd his hand, And he whis-tled an air, did he, As the sa - bre true Cut

clean - ly through his cer-vi-cal ver - te - brae,—— his ver-te - brae! When a

man's a-fraid a beau-ti-ful maid Is a cheer - ing sight to see;— And it's

oh,— I'm glad, That mo - ment sad Was sooth'd by sight of me!—— Chorus: Her

ter-ri-ble tale You can't as-sail, With truth is quite a - grees;— Her taste ex-act For

f

Pooh-Bah

fault - less fact A-mounts to a dis - ease.—

3. Now tho' you'd have said that head was dead (For its

p

own - er dead was he), It stood on its neck with a smile well-bred, And bow'd three times to

me! It was none of your im-pu-dent off-hand nods, But as hum - ble as could be, For it

clear - ly knew The de-fer-ence due To a man of pe-di - gree,— of pe-di - gree! And it's

oh, I vow, This death - ly bow Was a touch-ing sight to see;__ Though trunk-less, yet It

could-n't for-get The de-fer-ence due to me!

Chorus: The haugh-ty youth He speaks the truth When

f

Ko-Ko

Ex-act - ly, ex-

Petti-Sing & Pooh-Bah

Ex-act - ly, ex-

ever he finds it pays;__ And in this case It all took place Ex - act - ly as he says! Ex-act - ly, ex-

act - ly, ex-act - ly, ex - act - ly as he says!

act - ly, ex-act - ly, ex - act - ly as he says!

act - ly, ex-act - ly, ex - act - ly as he says!

f

Ped.

C. Hubert H. Parry (b. 1848)

Gone Were But the Winter Cold

Lento. espressivo

p *tr* *mf* *p* *tr* *mf*

dim. *p* *p* *dim.*

p *f* *p*

Gone were but the win - ter cold, And gone were but the snow, I could

mf *mp*

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sleep in the wild - wood ___ Where the prim - ro - ses

dim. rit.

dim. rit.

tempo

blow.

tempo

tr *tr*

mf *dim.*

mf poco piu mosso

Cold's the snow at my head And

cold ___ at my feet; And the fin - ger of death at my een

p

mf

p

Slower

pp

clos - - ing them in sleep.

cresc.

mf dim.

p

Poco più mosso. semplice

p

Let none tell my fa - ther, nor my

p

p *Slower*

rit.

moth - er so dear; I'll meet them both in heav'n at the

rit.

spring of the year. (Alan Cunningham.)

tempo

p

dim e rit.

Arthur Goring Thomas (1850–1892)

Tenor Solo from

"The Swan and the Skylark"

Sum - - mer! Sum - mer! I de-

part. O light and laugh-ing Sum - mer! fare thee

well: No song the less thro' thy rich woods will

swell For one, one bro - ken heart.

rit. *a tempo*

colla voce *a tempo*

p

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And fare ye well, young flowers!—

p

Ye will not mourn! ye will shed o - dour still, *cresc.* And wave in

glo - - ry, wane — in glo - ry, col - - ouring ev -'ry

dim.

rill, ev -'ry rill Known — to my youth's fresh *poco rit.* hours.

colla voce

C. Villiers Stanford (b.1852)

My Love's an Arbutus

Founded on an Irish Melody

Allegretto con moto

legato

p

1. My___
2. But tho'
3. A

p

legato

love's an ar - bu - tus By the bor - ders of Lene, So___
rud - dy the ber - ry And___ snow - y the flow'r, That___
las,___ fruit and blos - som Shall lie dead on the lea, And___

slen - der and___ shape - ly In her gir - dle of green. And I
bright - en to - geth - er The___ ar - bu - tus bow'r, Per -
Time's jeal - ous___ fin - gers Dim your young charms, Ma - chree. But un -

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cresc.

f

mea - sure the plea - sure Of her eye's sap - phire
fum - ing and bloom - ing Through sun - shine and
rang - ing, un - chang - ing You'll still cling to

cresc.

f

dim.

sheen By the blue skies that spar - kle Thro' the
show'r, Give *me* her bright lips And her
me, Like the ev - er - green leaf To the

dim.

rall.

1-2.

3.

soft branch - ing screen.
laugh's pearl - y dow'r.
ar - bu - tus tree.

rall.

dim.

Edward Elgar (b.1857)

Part-Song: "My Love dwelt in a Northern Land"

(Words by Andrew Lang)

Moderato

My love dwelt in a North-ern land, A dim tower in a for-est green Was

p legato

A dim tower Was

his, and far a-way the sand And gray wash of the waves were seen The

his, *pp a tempo*

and far a-way the waves were seen

wov-en for-est boughs be-tween: And thro' the North-ern sum-mer night The sun-set

rit.

p legato

slow-ly, slow-ly died a-way, And herds of strange deer, sil-ver-

dim. rit.

a tempo

pp

And herds

white, Came gleam-ing thro' the for-est gray, And fled like ghosts be-fore the day.

of deer

f dim.

p rit.

rit.

Tempo poco più lento

And oft that month we watch'd the moon Wax

pp

And oft that month we watch'd the moon, and oft that month we watch'd the moon Wax

great and white o'er wood and lawn, And

great and white o'er wood and lawn, wax great and white o'er wood and lawn

oft, that month, we watch'd the moon, Wax great

mf *dim.* *p* *pp*

And oft, that month, we

and white o'er wood and lawn

watch'd the moon Wax great and white o'er wood and lawn, wax great and white o'er

pp *ten.*

And wane with wan - ing of the June,

wood and lawn, And wane, with wan - ing of the June, And wane, with wan - ing

Till, like a brand for bat - tle drawn, She fell,

of the June,

f *dim.* *rit.*

Tempo poco lento

She fell, and flamed in a wild dawn.

fell She fell, and flamed in a wild dawn, in a wild dawn.

p *pp* *rall.* *ppp*

Tempo I

I know not if the for - est green Still gir - dles round that cas - tle

p legato

Still gir - dles round that cas - tle

gray, I know not if the boughs be - tween The white deer

gray, *pp* *a tempo* I know not if The white deer

van - ish ere the day: The grass a - bove my

f *dim.* *ppp* The grass a - bove my love is green, The

molto espress

love is green, His heart is cold - er than the clay,

grass a - bove my love is green, His heart is cold,

ffs p *poco rit.* *Tempo più lento* *pp*

cold - er than the

cold - er than the clay, cold - er, cold - er than the clay.

clay, His heart is cold - er, cold - er than the clay.

molto rall. *ppp*

Granville Bantock (born 1868)

Drinking Song

From the "Persian Songs"

Giocoso

Drink and drown thy sor - row,

f marc. *mf*

Drink the foam-ing wine. Nev - er fear the mor-row, This bright hour is thine.

p *mf* *p*

All thy king-ly treas - ure In the gob-let drown; One full draught of pleas - ure

f

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Is well worth a crown.

marc. *sf* *f marc.*

Ped. * Ped. * Ped. * Ped. *

Sa-mark-and, Bûk - ha - ra, Ha - fiz does not seek; Counts the mole the fair - er,

mf *p* *mf*

Ped. * Ped. * Ped. * Ped. *

Set on beau - ty's cheek. But he'd sell that sweet - ness, Love or Life in

p *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

fine, To drink in rich com - plete - ness One draught of Shi - raz wine!

marc. *sf*

Ped. * Ped. * Ped. * Ped. *

S. Coleridge-Taylor (1875–1912)

Dance from the Incidental Music to "Herod" Op.47

Allegro moderato

pp

mp

sf

sf

pp

cresc.

dim.

p

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pp leggiero

fp

pp

dim.

pp

mf

dim.

pp

✱ 3 pages omitted

SECTION SIXTEEN

AMERICAN COMPOSERS

L. M. Gottschalk (1829–1869)

Le Bananier

Chanson nègre

Allegro

laurdement pesantemente

mf

semplice

dimin.

perdendosi

8

p scintillante e stacc.

legato e marcato il basso

8

sempre p

f

8

p stacc.

ff

8

f

p

8

meno f

8

dim.

8

p *Une corde, sans presser*
una corda, senza stringere

8

brillante

8

cresc.

8

strepitoso
f

mf con grazia

con Pedale

semplice

8

8

sempre p

8

8

marcato il canto

mf *tranquillo*

sempre

mf

stacc.

più f

p scintillante

marcato il canto

brillante *sempre*

marcato il canto

sans presser
senza stringere

cresc.

strepitoso
f senza rall.

mf

stacc.

8

cresc.

8

f

8

dim. *poco* *a* *poco* *p*

8

mormorando *marcato il canto*

8

al - lon - ta - nan - do - si

8

ff *sec.*

John K. Paine (1839–1906)

The Mill. Op. 26

Allegro moderato

pp

mp

cantando

tr

tr

mf

mp

cresc.

mf

poco rit.

a tempo

p

cresc.

mf

dim.
poco rit.

a tempo

p

mf

pp

mp

tr

tr

3

cresc.

mf

f

f

dim.

mp

dim.
rall molto.

pp

Homer N. Bartlett (b. 1845)

Prélude à la Minuet Op. 157

Allegro ma non troppo

mp

cresc.

f

p *legato*

cresc.

sfz *rall.*

f energico

marcato

Ped.

cresc.

ff

espress

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fz f p fz p f p f p

1 1 2 1

f cantando pp poco cresc. mf

dim e rall. p marcato la melodia ff

Ped. *

dim. p pp cantando poco

cresc. f dim. e rall. p

cresc. ff dim. p

Ped. *

tranquillo

3 3 3 *cresc*

Ped. * Ped. *

ten

f *marc.* *dim.* *sotto voce* *rall.* *molto rit.*

Ped. *senza* Ped.

Ped. *

mp *cresc.* *p* *f*

marc.

p *legato*

f *cresc.*

sfz *rall* *f energico* *marc.* *cresc.*

ff

espress *dim* *decresc.*

pp misterioso *poco* , *poco* *cresc.* *ed* *accel.* *sfz*

sempre *cresc.* *ed* *sfz* *accel.* *sfz* *rall.* *ff*

f animato *marc.* *marc.* *ten.* *ten.*

cresc. *f*

cresc. *lento* *p*

Ped. ✻

Arthur Foote (b. 1853)

Mandalay

To Stephen Townsend

With marked but flexible rhythm (about ♩ = 76)

By the old Moul-mein Pa-go-da, look-in' east-ward to the sea, There's a

f *mp*

Bur - ma girl a - set - tin', and I know she thinks o' me; For the

p *pp*

wind is in the palm-trees, and the tem - ple - bells they say: "Come you

mp

back, you Brit - ish sol - dier, come you back to Man - da - lay! Come you

dolce *dim. espress* *p a tempo*

p *colla voce* *p a tempo*

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back to Man - da - lay, where the old flo - til - la lay; Can't you

'ear their pad - dles chunk - in' from Ran - goon to Man - da - lay, On the

road to Man - da - lay, Where the fly - in' fish - es play, An' the

marc.

f

dawn comes up like thun - der out - er Chi - na 'crost the Bay!

a little slower: gracefully

p dolce

f

dolce.

When the mist was on the rice fields an' the

pp *p*

sun was drop-pin' slow, She'd git her lit - tle ban - jo an' she'd

pp *p*

sing *"Kul - la - lo - lo!"* With 'er arm up - on my

pp

should - er an' 'er cheek a - gin my

cheek We use - ter watch the steam - ers an the

una corda

espress *a tempo* *p*

ha - this pi - lin' teak. She'd git her lit - tle ban - jo an' she'd

a tempo

colla voce *pp*

sing *"Kul - la - lo - lo!"* With 'er arm up - on my

Ped.

dolciss *espress*

should - er an' 'er cheek a - gin my

p

rit.

cheek. She'd git her lit - tle ban - jo.

ritard.

Tempo primo

cresc.

f

ff

mf

Ship me some - wheres east of Su - ez, where the

best is like the worst, Where there aren't no Ten Com - mand - ments an' a

cresc.

man can raise a thirst; For the tem - ple bells are cal - lin', and it's

dim espress.

there that I would be By the old Moul - mein Pa - go - da, look - ing

f

a tempo
dolce.

la - zy at the sea. On the road to Man - da - lay, where the

a tempo

colla voce.

p

dolce.

old flo - til - la lay, With our sick be - neath the awn - ings when we

went to Man - da - lay! On the road to Man - da - lay, Where the

mf *p*

fly - in' fish - es play, An' the dawn comes up like thun - der out - er

cresc. *marc.* *f* *ff*

Chi - na 'crost the Bay!

(Rudyard Kipling)

p *una corda*

rit *pp*

George Whitefield Chadwick (b. 1854)

Faith

Serioso

p

My faith is might - y___ as the tide, That si - lent sweeps from shore to

shore. I ask no oth - er help be-side; I need no

sostenuto

more. My faith is bound - less wealth to me; No

f

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oth - er treas-ure would I win;— E - ter - nal for-tune that shall

f *sf*

be Re-lease, re - lease from sin.

p *pp*

My faith is strong and bears me up, Thro' ev -'ry sea of doubt and

pain, And sweet - ens ev - - 'ry bit - ter cup, My

lips must drain. My faith is life while I am here, My

cresc.

p *cresc.*

trust when comes the fi - nal call, My cour - age that de-

f

poco più animato

f

fi - eth fear, My hope, my all;

cresc. molto

My hope, my hope, my all.

ff

(Arthur Macy)

George Whitefield Chadwick (b. 1854)

Since My Love's Eyes

Allegretto

p

Since

p

cresc.

my love's eyes are deep - er blue Than yon - der sun - ny sea, How

cresc.

can I doubt her soul is true When once they've gazed on me, When

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once they've gazed on me. And since her bo-som is more

pp dolce.

pp

white Than crests of driv ing foam, How

can I doubt the heart beats right, That dwells in such a

p

p

home.

largamente

O white, white

p cresc.

foam, O blue, blue sea, O___ won - drous

f

heav - ing main,_____ Keep her, both

f

p *cresc.*

heart and soul, for__ me, Un - til_____ I

f

come_____ a - gain._____

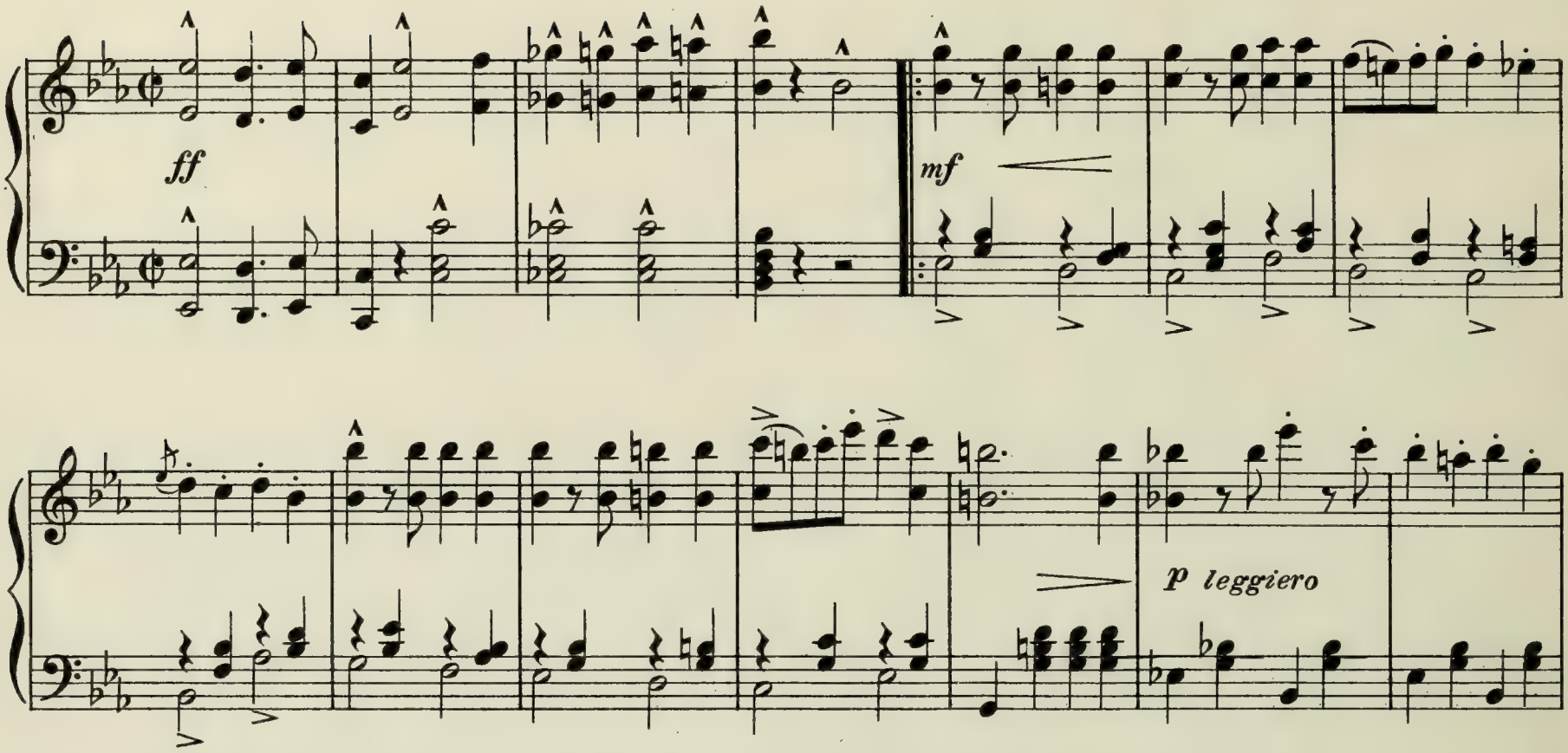
(W. M. Chauvenet)

sf

John Philip Sousa (b. 1854)

The Stars and Stripes Forever

March



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p

ff grandioso

marcato il bassi

1.

2.

Clayton Johns (b.1857)

You Were More Fair

Moderato

A - long the gar - den ways just now I

heard the flow-ers speak; The white rose told me of your brow, The red rose of your cheek; The

lil - y of your bend-ed head, The bind-weed of your hair; Each looked its lov - li-est, and said, You

rit.

were more fair, more fair. I

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went in - to the woods a - non And heard the wild birds sing, How

sweet you were, they war - bled on, Piped, trilled the self - same thing, Thrush,

black-bird, lin-net, with-out pause, The bur-den did re-peat, And still be-gan a-gain, be-cause You

marcato

rit.

were more sweet, more sweet. And

then I went down to the sea, And heard it murm-'ring too, Part of an an-cient mys-ter-y All

made of me and you, How ma - ny a thou - sand years a - go I

loved and you were sweet,. Long - er I could not stay, and so, I

fled back to your feet. _____

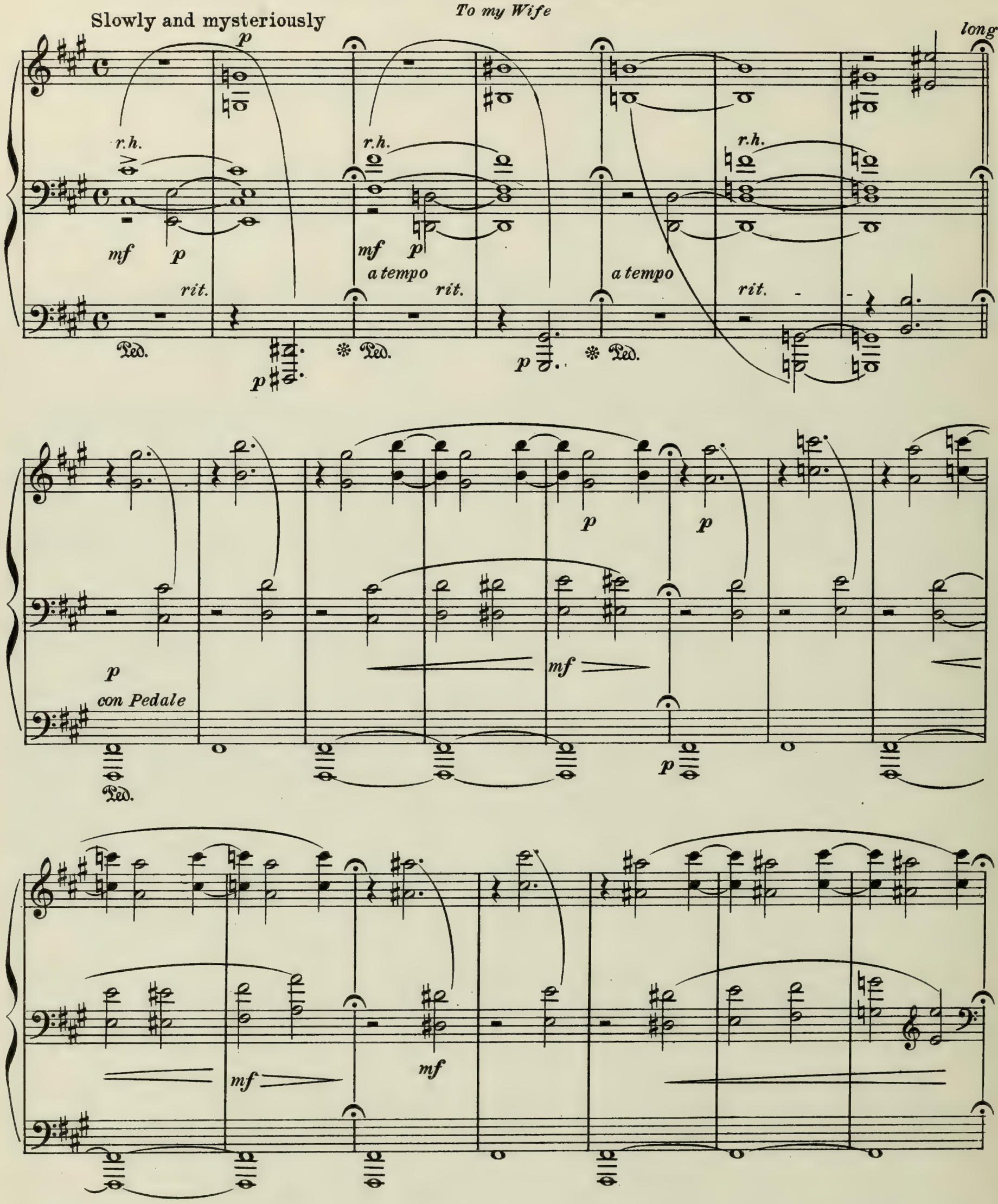
(Arthur O'Shaughnessey)

Edgar Stillman Kelley (b.1857)

Nocturnal Gotham

Prelude: "The Sky Line" Op 34, No1

To my Wife



This "Prelude" embodies the composer's impression on approaching the great city from the sea by night. As he has found it difficult to suggest this atmospheric coloring by means of the conventional signs, he would recommend a special study of the pedals, for only by this means can one bring out the desired harmonic effects.

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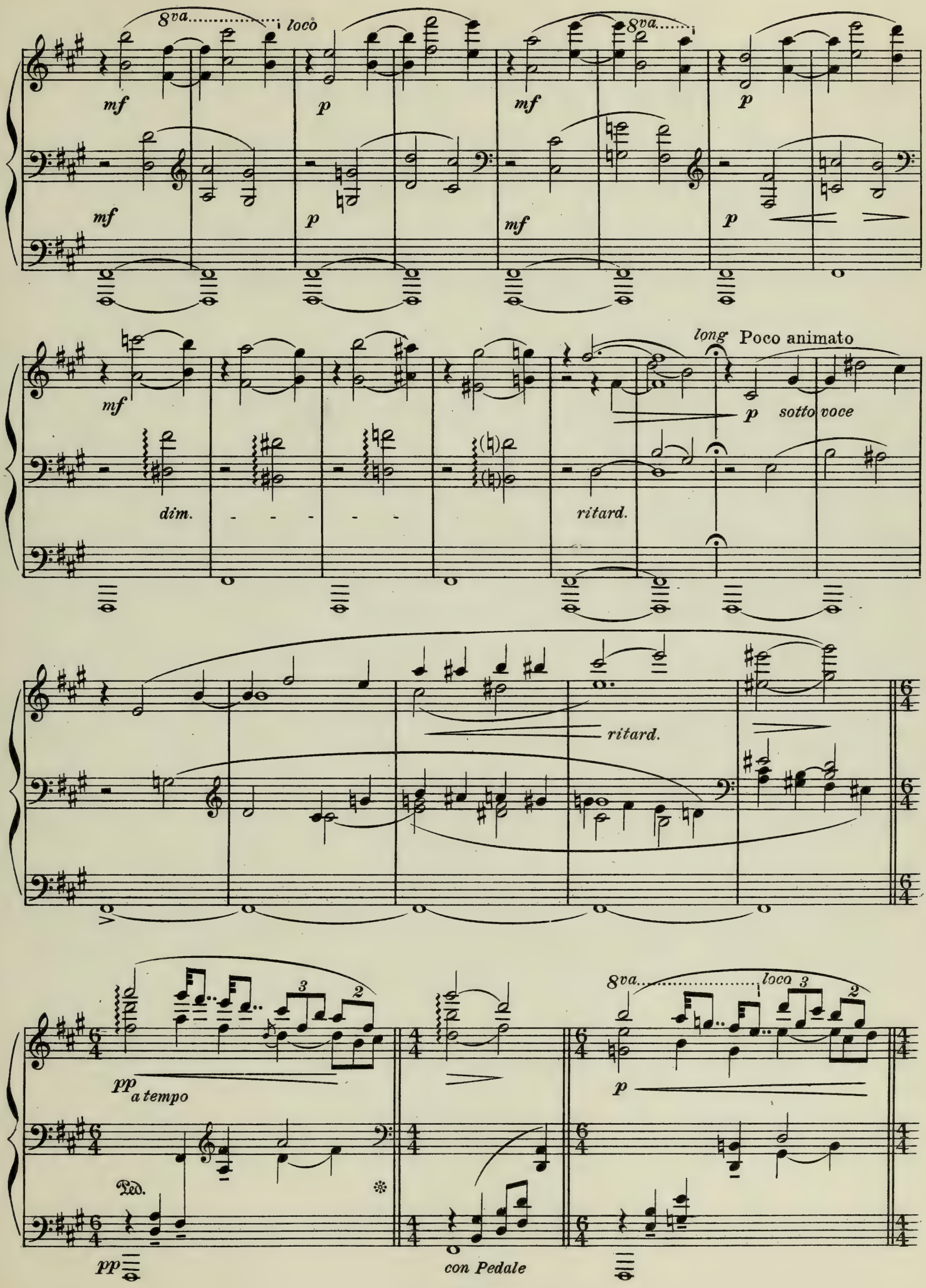
8va
loco
mf
p
mf
p
mf
p
mf
p
mf
dim.
ritard.
long
Poco animato
p
sotto voce
ritard.
pp
a tempo
Ped.
pp
con Pedale
8va
loco
p

8va

8va

mf

poco - a - poco - cresc.

8va

ff

ff

molto dim.

pp

l.h.

pp

pp

8va

pp

pp

cresc.

8va.....

f

poco rit.

dim.

Adagio misterioso

l.h.

3

3

p

l.h.

ff

pp

p

ff

1 Ped. *poco accel* *e* *dim.* * 1 Ped. * 1 Ped. *

pp

p

3 Ped.

8va.....

pp

r.h.

morendo

l.h.

ppp

Victor Herbert (b.1859)

Natoma's Love Theme, from "Natoma" (Prelude to Act III)

Meno mosso

pp dolciss.

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mf

mf

dim.

dim.

pp

3

8

8

8

pp allargando molto cresc.

Grandioso

fff tutta forza

ten.

ten.

fff

ritenente

Lento

ff

molto cresc.

f cresc. possible ed accel.

8

fff

sfffz secco

Reginald De Koven (b. 1861)

My Garden had a Rose (Op. 180, No. 3)

Allegretto con sentimento

My gar-den had a rose, but one; It bloom'd the fair-est flow'r on earth a-lone. That rose whose sweet-ness fill'd for me, for me

The gar-den of my lone-ly life, I found, I found in thee.

mf *rall.* *p sostenuto* *mf* *cresc.* *p* *f* *p* *rall.* *f* *p* *rall.*

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Tempo I

My sky holds but one star.

mf

rall. *p* *sostenuto* *mf*

'tis thou— It shines the sweet-est star in Heav'n, but now, That

cresc.

f

star whose ra-diance bright my Heav'n shall be, Il - lu-mines with the

p

f

rall.

light of per-fect love the world for me, the world for me.—

(Elsie K. Randall)

p

rall.

Ped.

Edward Mac Dowell (1861–1908)

Third Movement from the Sonata Eroica

Tenderly, longingly, yet with passion (♩= 46)

p

cresc.

cresc. *agitato*

f

p

pp

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8

p

con anima

mf

cresc. ed agitato

f

ff

p

a tempo

poco rall.

p

cresc.

mf

cresc.

cresc.

f

cresc.

ff

8

cresc.

ff

ff marcatiss.

cresc.

fff

mf

poco marc.

poco rit.

pp

cresc.

ff

p

pp

p

pp

pp

ppp

f

nf

Edward Mac Dowell (1861–1908)

Deserted. Op. 9, No. 1.

Slow, with pathos yet simply

Ye banks and braes o' bon - nie Doon, How

p follow the voice well

can ye bloom sae fair! How can ye chant, ye lit - tle birds, And

increase - -

I sae fu' o' care! — Thou'll break my heart thou bon - nie bird that

p

pp

- - -

pp

Courtesy of Arthur P. Schmidt, Boston

passionately

sings be - side thy mate; For sae I sat, and sae I sang, And

increase - - - - - - -

retard.

wist na o' my fate. Oft hae I roved by bon - nie Doon To

louder - - *broader* - - *ff* *diminish* - - - - -

see the wood - bine twine, And il - ka bird sang o' its love; And

retard.

pp

sae did I o' mine, o' mine. Wi' light - some heart I pu'd a rose, Frae

pp

pp *passionately*

aff its thorn - y tree; And my fause lov - er staw the rose, But

pathetically

left the thorn wi' me. Thou'll break my heart, thou bon - nie bird That

sings up - on the bough; Thou minds me o' the hap - py days When

retard. *pp*

my fause Luve was true, was true, was true. (R.Burns)

retard. *pp* *pp*

Carl Busch (b. 1862)

Indian Lullaby

To "Chief" Cadman

Moderato

p

Sleep on thy for - est bed ——— Where

si - lent falls the tread On the need-les, ——— Soft and deep of the pine, ——— Soft and

mf

deep of the pine. ——— Rest in thy per - fect dream, ———

Lulled by the fall - ing stream ——— And the long hush - ing song ——— Of the

mf

Copyright, 1915, by Carl Busch

pine, — of the pine. — Send, might-y spir-it kind, — Send not the rushing

mf

wind, — Send a gen-tle slum-ber song — To the pine, To the pine. —

mf *mf*

Breathe fra-grant as the rose — From the taselled branch es blows, — Soft ly breathe upon the

mf *mf*

p

child, — Moth-er — pine. —

D.A. Mc Kellar (in 'Youths Companion')

3

accell. *ritard* *ppp*

Ernest R. Kroeger (b. 1862)

Supplication

(To Noble W. Kreider)

Andante sostenuto ♩=72

p

Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped.

✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped.

f

✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped.

sfz *sfz*

✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped. ✱Ped.

✱ Sostenuto Pedal
⊕ Without Sostenuto Pedal

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f *sfz*

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

sfz *p*

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

sfz *ff* *ritard.*

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

Ethelbert Nevin (1862–1901)

Canzone Amorosa (Op. 25, No 3)

Andante con espressione

p cantando

2 Ped. * Ped. *

sempre legatissimo

creso.

più mosso *f*

più ten. *m.g.* *m.d.*

con amore

f

più agitato

dolce.

cresc.

p amoroso

leggiero

2 Ped.

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f
parlando

2 Ped.

rit.

ff con passione

p
doloroso

tenuto

fff poco presto

Ped. *con molto forza*

Ped. *

Ped. *

Tempo I

p cantando

2 Ped. * Ped. *

sempre legatissimo

più ten.

m.g. *m.d.*

cresc.

più mosso *f*

f con amore

più agitato

dolce.

cresc.

pp

Ethelbert Nevin (1862–1901)

The Silver Moon

(La Lune Blanche)

Semplice

mezzo voce

The sil - ver moon - light gleams thro' the trees, And voic - es sweet are
La lu - ne blan - che Luit dans les bois; De cha - que bran - che

p vibrato

borne on the breeze, Voic - es of love. O Dear - est
Part u - ne voix Sous la ra - mé - e O bien - ai

One,
mé - e.

The pool's deep wa - ters mir - ror the sky,
L'é - tang re - flète, Pro - fond mi - roir,

mf *mp*

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And mourn-ful wil - low bend-ing nigh, The tree of sor - - row, Oh
La sil-hou-ette Du saul-e noir Où le vent pleu - - re Re-

bless - ed hour.
vons, c'est l'heure.

A sweet and ho - ly
Un vaste et ten-dre a-

cantando

dolce.

dolce.

peace from a-bove Comes down up-on this blest hour of love, This hour of
pai - se-ment Sem-ble des-cen-dre du fir-ma-ment Que l'as-tre i-

suivez

cresc.

love, This hour of love.
ri - se C'est l'heure ex-qui - - - - se.

(Paul Verlaine)

cantando

dolciss

dim.

p

pp

Horatio Parker (b.1863)

Only a Little While, (Op. 70, No 4)

Moderato *mf*

On - ly a lit - tle while since first we met; And

mf

soon the sea, with man-ya wea - ry mile,

Shall sev - er us for - ev - - er, Sweet, and yet,

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pp

Will it be ver - y eas - y to for - get?

pp

f *dim.* *f*

On - ly a lit - tle while, On - ly a lit-tle while! On - ly a lit - tle

f *dim.* *f*

while that I may claim The whole soul's -

poco più mosso

pp

breath of you with - out de - nial, And see your

pp

eyes grow ho - - ly with a flame That is

not Love, but hath no oth - er name

cresc.

f

On - ly a lit-tle while! On - ly a lit-tle while to use my

f *p*

dolce.

art So that some day you may look back, and smile

cresc.

Out of a joy where-in I have

no part, On that old self of yours that held my

heart On-ly a lit-tle while,

ff

ff

dim.

p

On-ly a lit-tle while, a lit-tle while! (Brian Hooker.)

p

rit.

pp

pp

Harvey Worthington Loomis (b. 1865)

I Came with a Song

Moderato

mp

I came with a

p

mp

sfz *p*

melodia ben legato

espressivo

p

mp

espress.

song on my lips, ——— I came with a rose in my

p

hand, ——— I came with a void in my heart, ——— I

Più mosso

cresc. e string.

p

pp

mp

Più mosso

cresc. e string.

con Ped.

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came with a void in my heart; O Love, do you

rit. *a tempo primo* *f* *mp*

rit. *a tempo primo* *f appass.*

Ped.

un-der-stand.

f

Ped.

poco affret. *sfz* *p*

The song has died on my lips.

mp *sempre legato*

a tempo *p*

mp

You took the rose from my hand, The

espress.

Più mosso

string. e cresc.

void is still in my heart; O

Più mosso

basso legato

Love, do you un - der - stand? O

f

molto rit.

Tempo primo

ff

mp

p

Love, do you un - der - stand?

(Elizabeth Harbison David)

ff con molto passione
tempo primo

espress.

mf

Ped. ✻ Ped. ✻

legato

p

pp

una corda

ppp

Ped. ✻

Rossetter G. Cole (b. 1866)

"Unnumbered" Op. 18, No. 4.

With vigor and enthusiasm (♩.=66)

f

dim.

Ped. ✻ Ped. ✻ Ped. ✻

poco rit. *a tempo*

How ma-ny times do I love thee, dear?

p *poco rit.* *a tempo* *mp*

mp

Tell me how ma - ny thoughts there be In the

p

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cresc.

at - mos-phere Of a new- fal - len year, Whose white and sa - ble

cresc. - - *poco* - - *a* - *poco*

hours ap - pear The lát - est flake of E - ter - ni - ty:

cresc. - - *poco* - - *a* - *poco*

f

So ma-ny times, so ma-ny times, so ma-ny times do I love thee, dear.

dim. e poco rit.

f

dim. e poco rit.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

a tempo

mp

dim. - -

Ped. ✻ Ped. ✻

poco rit. *a tempo*

How ma - ny times do I love, a - gain?

p *poco rit.* *a tempo* *p*

mp

Tell me how ma - ny beads there are In a

p

cresc.

sil - ver chain Of even - ing rain, Un - rav - el'd from the

cresc. - - *poco* - *a* - *poco*

tumb - ling main, And thread-ing the eye of a yel - low star:

cresc. - - *poco* - *a* - *poco*

f *poco dim.*

So ma-ny times, so ma-ny times, so ma-ny times do I

f *poco dim.*

Ped. ✻ Ped. ✻ Ped. ✻

love thee, dear, So ma-ny times, so ma-ny times,

f *f*

Ped. ✻ Ped. ✻ Ped.

dim. *poco rit.*

so ma-ny times do I love thee,

dim. *poco rit.*

✻

a tempo

dear.

T. L. Beddoes.

p a tempo

Margaret Ruthven Lang (b.1867)

Voices

"Over the storm-drift build the bow,
Heart the darkness with a star."
John Vance Cheney

Andante (♩= 50)

espressivo

mf

ritard.

Quieto

p a tempo

m.g.

ten.

espressivo

mf a tempo

ritard.

ten.

Ped.

ten.

Quieto

f

a tempo

p

Ped.

ten.

8va

m.g.

f

ritard.

Ped.

Ped.

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ten.
ten.
ten.
p
a tempo
mf
ten.
ten.
ten.
Ped.
Ped.
Ped.
Ped.
molto cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
espressivo
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8va
cresc.
ff

mf

f

stringendo

a tempo

(*m.g.*)

ten.

espressivo

f

ten.

Ped. Ped. Ped. Ped. Ped. Ped.

8va 8va 8va

Ped. Ped. Ped. Ped.

8va

f

sffz

Ped. Ped. Ped. Ped. Ped.

8va

ff ff

Ped. Ped. Ped.

Henry F. Gilbert (b. 1868)

Negro Episode Op. 2, No 2

from

Two Episodes for Orchestra

Allegro moderato ♩=76

mf molto marcato

f

p

mf

cres

cen

do

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8

8

ff

8

dim. e rit.

molto rit.

e

dim.

a tempo

pp

Ped. * Ped. *

Fine.

Slower

p dolente

sostenuto

mf

dolce.

f

dim.

p

pp

dim.

p

rit.

D.C. al Fine.

Ped. - - - ✻

William Henry Humiston (b.1869)

A Song of Evening, from "Alcestis"

Tranquillo

Flutes

pp

Str. (con sord.)

Viol.

pp

Clar.
Bass-Clar.

Alcestis.

Thro' clus - tered bloom of A - pril trees

sempre pp

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mur - murs the eve - ning breeze: And

rip - - pling like a shal - - low stream

lulls to a drow - sy dream.

p

In the pale sky the moon hangs pale

pp

The ap - ple pet - als sail

poco cresc.

And sink in deep grass gleam - ing green, where

dim.

pp

dark' - ning shad - ows lean. The

Flutes

Str.

rob - ins twit - ter set - tling slow, the near - ing cat - tle

rit.

low, Their

a tempo

herd - ers whis - tle as they come, and

rit.

a tempo

Harp

Horns

Tymp

chil - dren hur - ry home, All that went forth to toil and quest, gath er to love and

Str.

f

dim.

Vc.

pp

rest.

Viol.

Flutes

Sara King Wiley

Str.

pp

Howard Brockway (b. 1870)

Ein Traum, Op. 30

Slowly, dreamily with intense feeling

pp

Mir träum - te von ei - nem

mf *pp*

Kö - nig's - kind,— Mit na - ssen bla - ssen Wan - gen,— Wir

p

pp

sa - ssen un - ter der grü - nen Lind', und hiel - ten uns lieb um -

holding back

p

holding back

fan - gen. — Ich will nicht dei - nes Va ter's Thron, Ich

pp *mf* *steadily increasing*

pp *mf* *steadily increasing*

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f

will nicht sein Scep-ter von Gol - de, Ich will nicht sein' di - a -

f

retarding

ff

man - te - ne Krön, Ich will dich sel - ber, du Hol - -

retarding

ff

f

del Das kann nicht sein, sprach sie zu mir, Ich

p

f

pp

lie - ge ja im Gra - be, Und nur des Nachts komm'

mf

pp

mf

slower with mystery

p

ich zu dir, und nur des Nachts komm'

slower with mystery

p

pp

r.h.

mf

ich zu dir, und nur des Nachts komm'

with great passion and intensity

f

with great passion and intensity

mf

p

r.h.

f

ff *very broadly*

ich zu dir, Weil ich so lieb, so lieb, so lieb

very broadly

ff

3

mf

p *pp*

dich ha - - - bei

mf

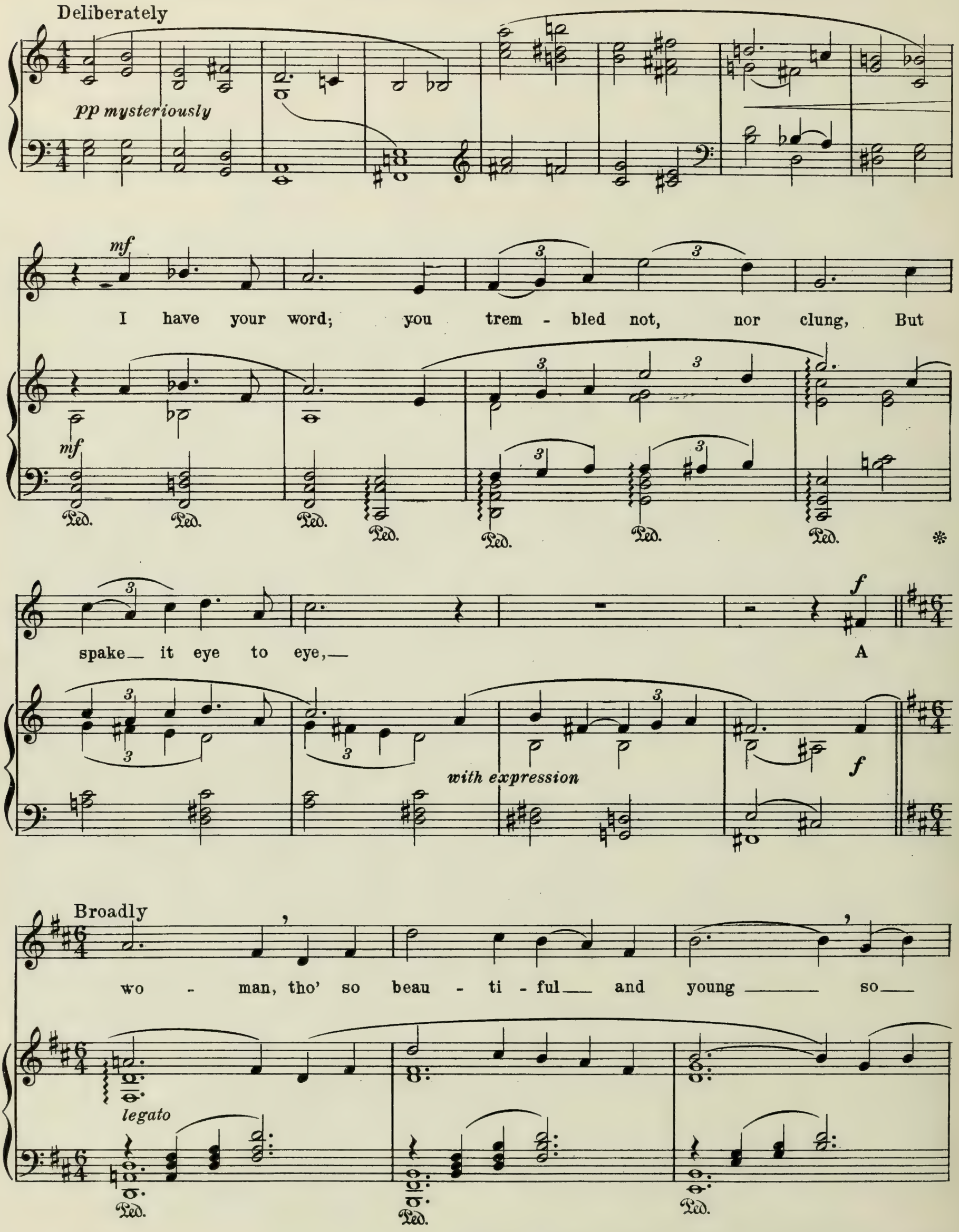
p *pp*

Heinrich Heine.

Louis Adolphe Coerne (b.1870)

I Have Your Word. Op.73. No 3

(From "A Cycle of Love Lyrics," consisting of five songs thematically correlated.)


Deliberately
pp mysteriously
mf
I have your word; you trem - bled not, nor clung, But
spake it eye to eye,
A
with expression
f
Broadly
wo - man, tho' so beau - ti - ful and young so
legato

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strong to live_ or die. A wo - man, tho' so beau - ti-

ful_ and young, _____ so_ strong to live_ or die. _____

dim. e rit.

dim. e rit.

Ped. Ped. Ped. Ped. *sempre*

Tempo I

mf

I have your

p dolce

mf

Ped. Ped.

word; 'Twas by_ no glimm - 'ring stair, no o - dor-ous gar - den close;

Ped. Ped. Ped. Ped. Ped.

Broadly

portamento la voce

f 3

But the sun heard you and the

with expression

f

legato

Ped. Ped.

mount - - ain air, the oak and the rose. But the sun

Ped. Ped. * Ped.

portamento

heard you and the mount - - - ain air,

ff

ff

Ped. Ped. Ped.

rit.

dim.

p

the oak and the wild rose.

(William Ellery Leonard)

rit.

dim.

r.h.

p

Ped. * Ped. *sempre*

Frederick S. Converse (b. 1871)

Prayer from Act II of "The Sacrifice"

Andante sostenuto e cantabile

p

Al-migh-ty Fa - ther, look down on me, and

pp *mf*

grant me Thy pro-tec-tion. Com - fort my sor - row. Teach me Thy

mf

mf

mer - cy, and show Thine in - fi - nite com - pas - sion and love, the

f *mf* *ritard.* *pp* *a tempo*

f *mf* *pp* *ritard.*

peace which Thou didst prom-ise thro' our Lord Thy Son and our Re-deem-er.

cresc. *f* *ritard.*

ritard.

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a tempo

p

Sa - viour hear me.

p

mf

Break the pow'r of them that com - pass me round. For

rit. *pp*

a tempo

ritard. *pp*

a tempo

cresc.

all who trust in Thy de fence shall fear

cresc.

f

— no e - ne - my Lord — Thou art my

f

ff

ff dimin.

mf

shield and my sal - va - - tion.

mf

p

rall.

pp

Ped.

✷ Final measures added by Editor

Arthur Nevin (b. 1871)

Lover's Song

Andante sostenuto

pp

Why do I love the night with all its star - ry charms? Be - cause it brings me to the gir - dle of thy arms!

pp sempre

2 peds sempre ✻ *2 peds* ✻

poco

poco

marcato il melodie

p
molto cantabile

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poco ten. *(sotto voce)* *a tempo*

It brings me to ___ thy arms! ___

poco ten. *a tempo* *p*

p *mf* *f*

Why do I love ___ the night? Its rap - - ture

mf *f*

dim e rit. *p*

and its rest? ___ Be-cause it brings me

dim e rit. *p* *pp a tempo*

poco

to The ha - ven of Thy breast! ___

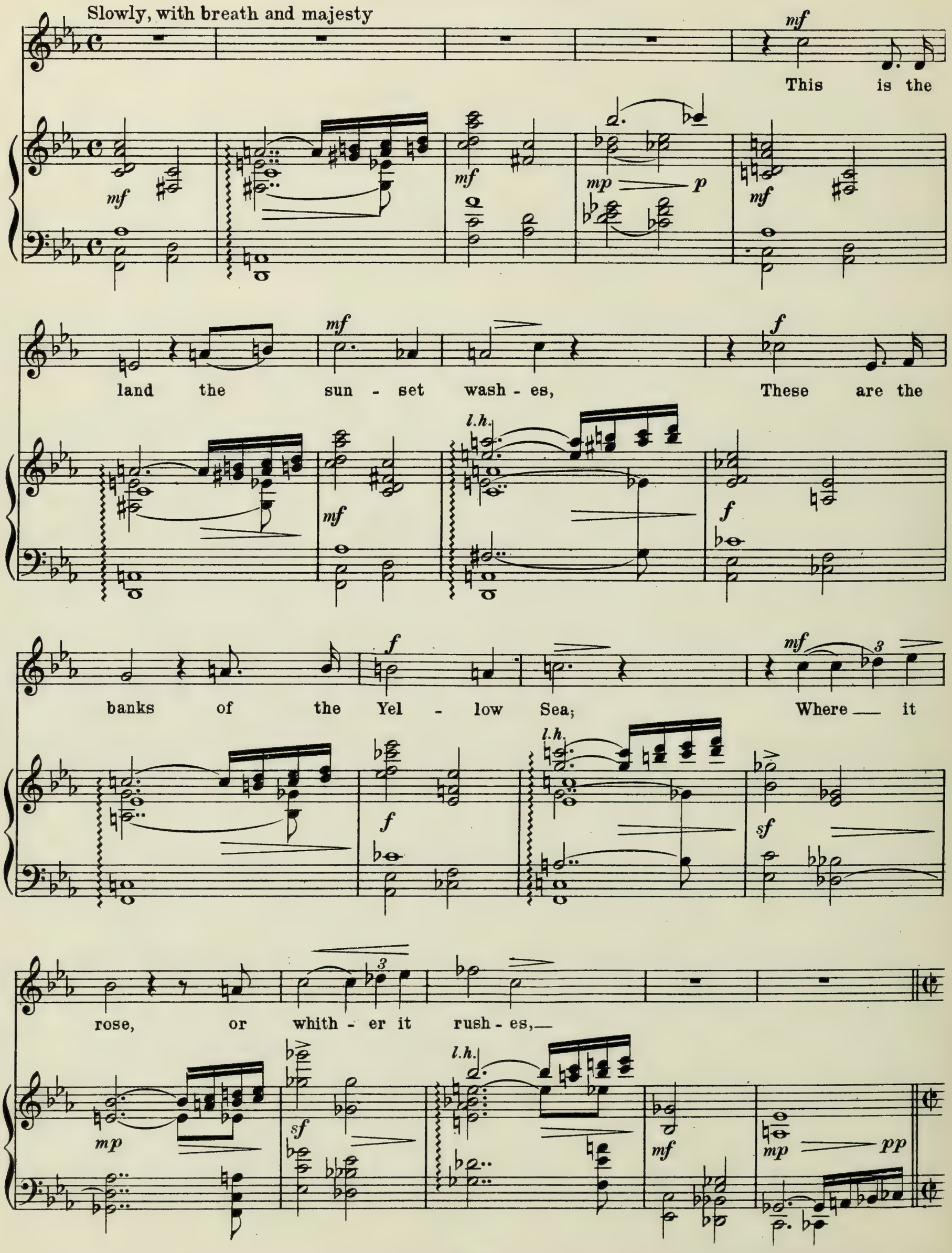
Text by Clinton Scollard

poco *pp* *dim e rit.* *ppp*

Ped. - - - *

Arthur Farwell (b. 1872)

The Sea of Sunset Op. 26


Slowly, with breath and majesty
This is the
land the sun - set wash - es, These are the
banks of the Yel - low Sea; Where it
rose, or whith - er it rush - es,

Copyright, 1915, by Arthur Farwell

Moderately calmly

p *p*

These are the west - ern mys - te - ry!

p *p* *mf*

Slowly, in time

mp

Night af - ter night her

p *p* *retard* *mp* *increase*

mf

pur - ple traf - fic strews the land - ing with o - pal bales;

l.h. *l.h.* *l.h.* *l.h.*

mf *f*

ff *mp*

Mer - chant - men poise up - on hor - i - zons, Dip, and van ish with

l.h. *l.h* *l.h.* *l.h.* *sim.*

ff *ff* *ff* *mp*

p *pp*

fai - ry sails, Dip, and van - ish with fai - ry sails.

p *pp* *pp*

pp *p* *pp*

f *f* *f*

This is the land the — sun - set wash - es, These are the

l.h.

f *f* *f*

f *mf*

banks of the Yel - low Sea; Where — it rose, or

l.h.

f *sf* *mp*

mf *retard slighty* in time *mp* *mf* *mp*

whith - er it rush - es, These are the west - ern mys - te-

l.h. *sf* *mf* *p* *mp* *mf* *mp*

ry! *f* These

l.h. *mp* *p* *l.h.* *sf*

Slowly *mf* *p*

are the west - ern mys - te-ry!

Emily Dickinson

l.h. *l.h.* *l.h.* *l.h.* *l.h.*

p *mf* *p* *pp* *p*

slowly, in time

retard slighty *l.h.* *l.h.*

p *p* *p* *pp* *pp* *pp*

Edward Burlingame Hill (b. 1872)

Moonlight Op. 8, No. 1

Softly and smoothly throughout

♩ = 96

pp l.h.

with two pedals

p

very softly

well marked yet softly

well marked

increase and accelerate gradually

8

f broadly

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8

diminish - - - *gradually - - - - - - - slightly retard*

in time

retard - - - - - p l.h.

mf

slightly marked

p

retard - - - - -

pp dying away little by little

ppp

(1899.)

Edward F. Schneider (b.1872)

The Eagle, Op.14, No3.

(A Fragment)

Moderately Slow

rit. mf a tempo

He clasps the crag with

mp cresc. rit. f mf a tempo

crook - ed hands, Close to the sun in lone - ly lands,

p

cresc. mf

Ring'd with the az - ure world, he stands.

cresc. mp

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agitated *accel.*

The wrink - led sea be -

mp *agitated* *accel.*

cresc *mf*

neath him crawls, He watch - - es from his moun - tain walls,

cresc *mf* *cresc.*

f *In first tempo*

And like a

8va

f *accel* *ff* *In first tempo*

Suddenly

ff *ff*

thun - der bolt, he falls.

Alfred Tennyson

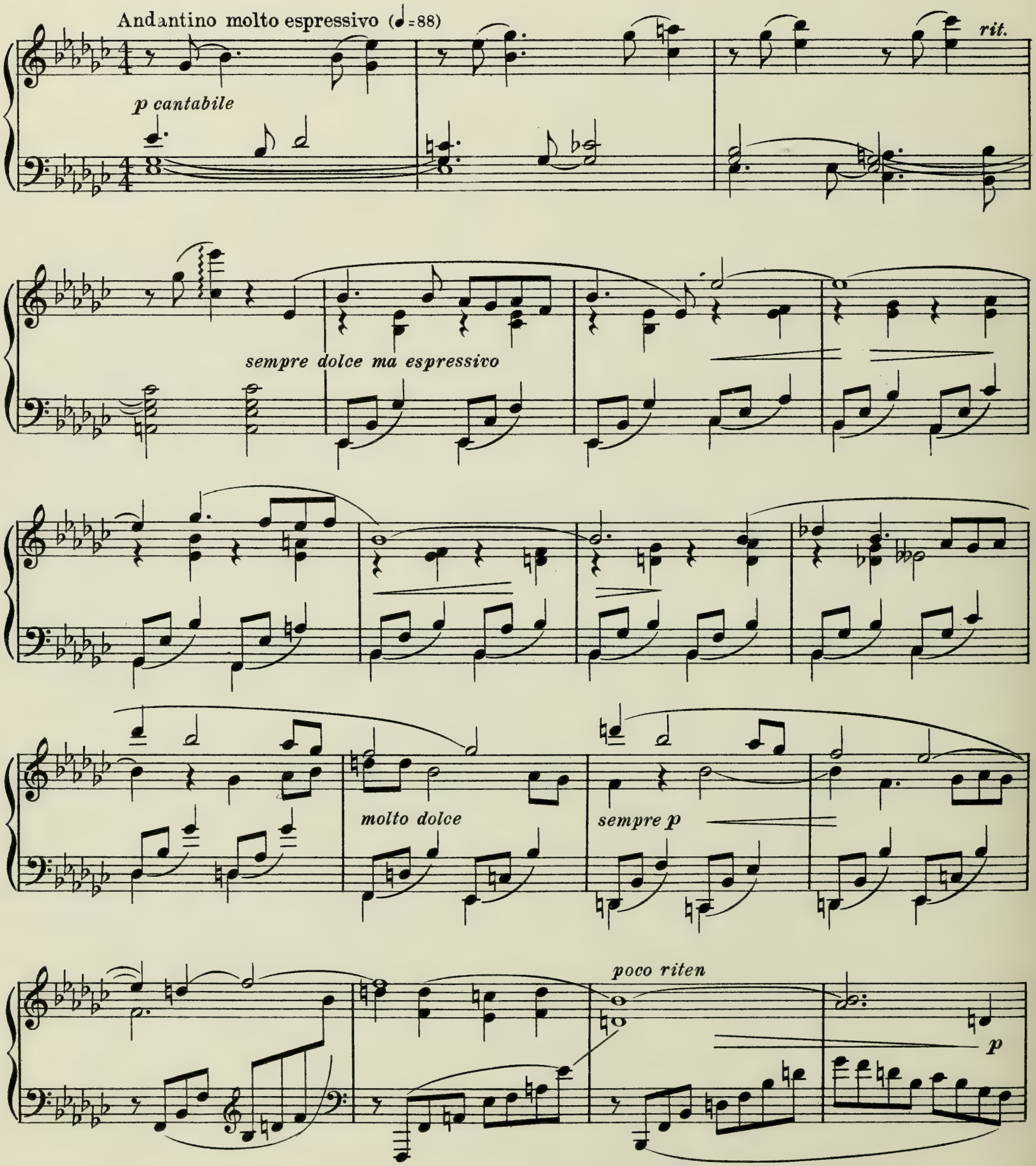
ff *ff* *a tempo primo* *f* *rit.* *mf*

Daniel Gregory Mason (b. 1873)

The Whippoorwill

O bird who in the twilight shadows
  Thy not of mystery sings,
Who art thou in thy tender mocking,
  Thy half revealing of infinite beauty,
Life's secred joy outpouring,
  Deaf to our futile pain?

M.L.M.



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Più mosso (♩=116)

pp cantando

pp

f stringendo

Ancora più mosso (♩=128)

f poco a poco cresc.

8

8

ff allargando

maestoso

molto ritard

dimin.

Tempo I.

p

una corda

poco f *morendo*

f *pp* *ten.* *molto espress*

molto rit. Più mosso (♩=116)

p

una corda

sf

pp morendo senza rit. *molto* *pp*

Ped. Ped.

Edward Manning (b.1874)

Nightfall, Op.9. No 3.

Legato con moto (♩.=66)

p

Far in the west the day ——— is slow-ly

dy - ing, The birds in the for-est are seek-ing their nests; The

flow'rs ——— with dew-wash'd fa - - ces, Dream ——— of to.-

molto cresc.

molto cresc.

larg.

mor - - row's sun. ———

f *larg.* *mf* *poco rit.* *p*

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p *a tempo*

High in the blue the stars ____ are dim - ly

a tempo

p

tr

shin - ing, The moon's ____ pale light grows clear. ____

2

Ped. ✻

rit.

sempre p

✻

p *a tempo*

Hark, the knell of day is

a tempo

Ped. ✻ Ped. ✻ Ped. ✻

faint - - ly ring - - - - ing.

dim.

pp

8va

rit.

p a tempo

Tir'd hands their toil re - lease

8 loco

rit.

p

tr

poco sost.

Wea-ry eyes now close in peace - - ful rest,

col voce

pp

rall. pp

a tempo

— 'tis night.

(E. M.)

a tempo

rall.

p

tr

rall.

8va

p

ppp

Frederic Ayres (b.1876)

"Tell me Where is Fancy bred" Op.6, No1.

To my Sister
Mrs. Oscar King Davis

Sostenuto

p

Tell me where is

p legato

Fan - cy bred, Or in the heart, or in the head?

mp *dim.*

How be - got, how nour - ish - ed?

mp *dim.* *p dim.* *rit.*

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p a tempo

It is en - gen - dered in the eyes, With gaz - ing fed; and

p a tempo

mp *dim.* *p*

Fan - cy dies In the cra - dle where it lies.

mp *dim.* *dim.* *rit.*

mp

Let us all ring Fan - cy's knell; I'll be - gin it,

mp a tempo

mf *dim.*

Ding, dong, bell.

(William Shakespeare)

mf dim. *p*

8va

Frank E. Ward (b. 1872)

Arabeske, Op. 28.

Moderately fast, gracefully and with expression.

♩. = 72

mf

mf

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mf

f l.h.

rit.

a little faster ♩.=66

p

mf

p

mf

f

Slightly faster

mf

f

Still faster

mf

f

accélerate

ff

8va

ff brilliantly

8va

rit.

Tempo I

nf

f

mf

mf

f l.h.

8va

ff

ff

Blair Fairchild (b. 1877)

Greek Sea Prayer, Op. 35, No. 4.

To Apollo of Leucas

Lento

Phoe - bus who hold - est the

p

p

sheer steep of Leu - cas, far seen of ma - rin-ers and

washed by the I - o - ni-an sea,

mf

re-ceive of sail - ors

p

this mess of hand-knead-ed bar - ley bread

cresc.

and a li - ba-tion

p

cresc.

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p *cresc.*

send on their sails a fa - - vour - a - ble

p *cresc.*

mf accel.

wind to run with them to the

mf accel.

har - bours of Ac - ti - um Ah!

cresc.

f

f *ff*

Phoe - bus hear! (Philippus)

ff *p*

dim.

min - gled in a lit - tle cup, and the gleam of a

dim.

p

lamp that drinks from a spar - ing oil - flask;

p

Poco più mosso

p

in re - com-pense in

p

p

re - com-pense be gra - cious be gra - cious, and

David Stanley Smith (b.1877)

The Flower of Beauty

Andante tranquillo

p

Sweet in her green dell the flow'r of beau-ty

pp

con Ped.

pp

slum - bers Lull'd by the faint breez - es sigh-ing thro' her hair

Sleeps she, and hears not the mel-an - cho - ly num-bers Breath'd

espr.

to my sad lute a - mid the lone - - ly air.

p

p

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mp *cresc.*

Down from— the high cliffs the riv - u - let is

pp poco rit. *p a tempo* *cresc.*

teem - ing, To wind round the wil - low banks that lure him from a - bove;—

f con sentimento

O that in tears from my rock - y pris - on stream - ing I too could

f

glide to the bow-er of my love!

ff poco accel. *rit.*

mf *dim.*

Ah where the wood-bines with

con espr.

f a tempo *dim.* *p con espr.*

Ped. Ped.

p

sleep - y arms have wound her Opes she her

eye - lids at the dream of my lay, List' -

pp *pp*

- ning, like the dove, while the foun - tains ech - o round her, To her

lost mate's call in the for - ests far a - way.

p

cresc. e poco accel.

poco rit.

Ped. ✻ Ped. ✻ Ped. ✻

poco f

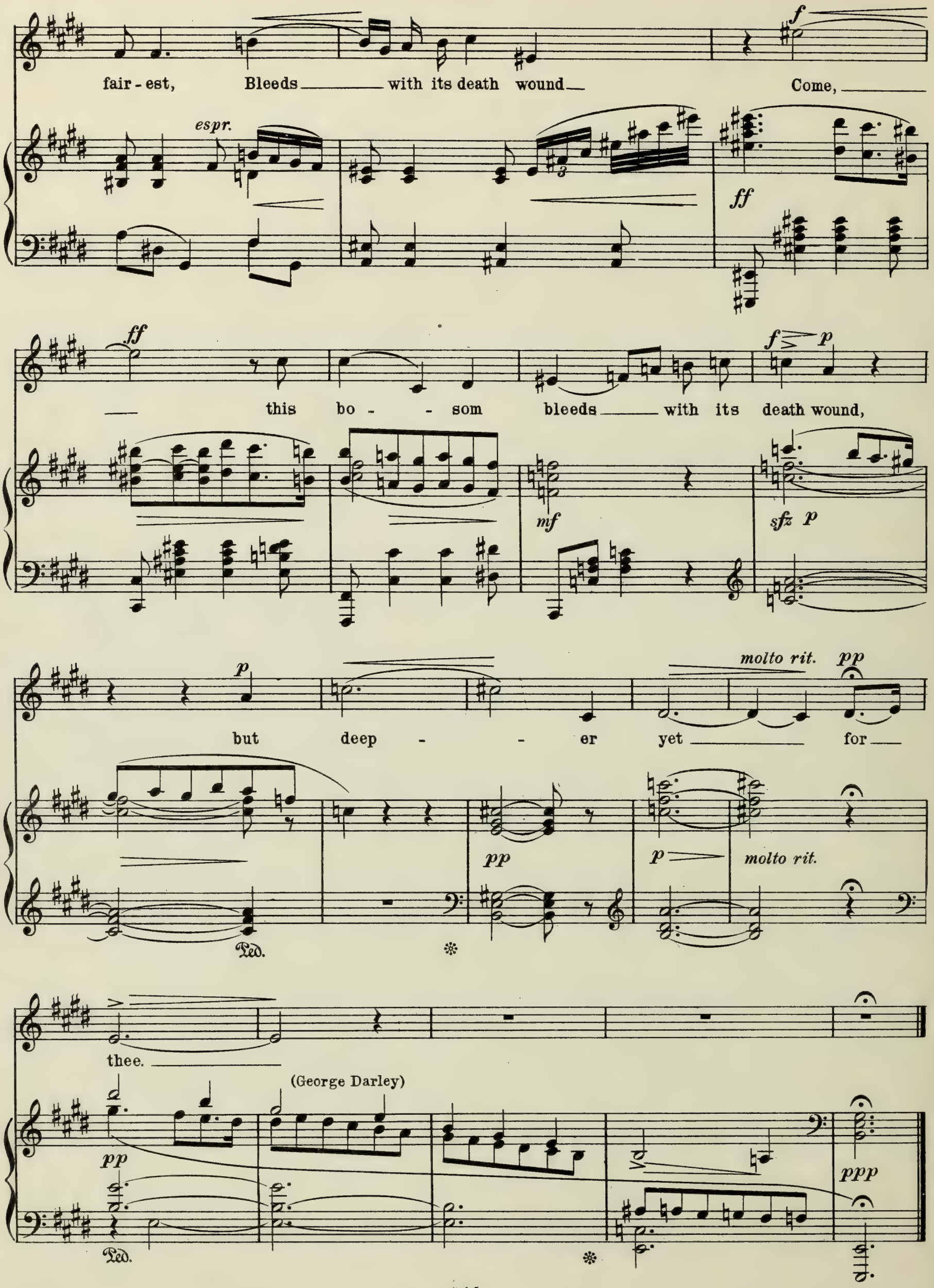
Come ___ then, my bird! for the peace thou ev-er bear - est, Still Heav - en's mes-sen-ger of

poco f a tempo

dim. *poco rit.* *p* *a tempo* *cresc.*

com-fort to me; Come! ___ this fond bo - som, my faith-full-est, my

dim. *poco rit.* *p* *a tempo* *cresc.*


fair - est, Bleeds with its death wound Come,

this bo - - som bleeds with its death wound,

but deep - - er yet for

thee.
(George Darley)

Noble Kreider (b. 1878)

Legend

Moderato (♩ = 76)

legato

mf

Ped. * Ped. * Ped. * Ped. * Ped.

simile

Ped. * Ped. *

p

3

cresc.

54

1 2 3 4 1 1 3 2

legato

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mf

legato

espress

un poco rit.

p calmamente

sempre piano

con poco accel.

sempre cresc.

f

cresc.

senza ritard

8va

ff

8va

sempre ff

sempre f

decres e ritard

lento

Ped.

Benjamin Lambord (1879–1815)

Lehn' deine Wang' an meine Wang', Op. 7. No. 1.

Andante, molto sostenuto

p

Lehn' dei - ne Wang' an mei - ne Wang', dann flie - ssen die Thrä - nen zu -

p

sam - men! Und an mein Herz drück fest dein Herz, dann

cresc. - - - *f*

schla - gen zu - sam - men die Flam - men! Und wenn ____ in die gro-sse

più allegro e appassionato

f più mosso

colla voce

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Flam - me fliesst der Strom von un - sern Thrä - nen, und

ff

ff

incalzando

slargando

molto dim. e rit.

wenn dich mein Arm ge - wal - tig um - schliesst,

slargando

molto dim. e rit.

Tempo I.

p

sterb' ich vor Lie - bes, Lie - bes Seh - nen sterb' ich vor Lie - bes

rit.

p

rit.

Seh - - nen.

H. Heine.

l.h.

p. più adagio

pp calando

ppp

Marshall Kernochan (b. 1880)

Unconquered

Quite slowly, with breath and power

ff

ff

Out of the night that cov - ers me,

f

ff *The rhythm well marked*

Black as the pit from pole to pole, I thank what - ev - er

ff

fff

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retarding slightly *mf*

Gods may be For my un - con - - quer - a - ble soul.

mf

Fast

3

In the fell clutch of cir - - cum - stance

I have not winced nor cried a - loud.

f

3

Un-der the blud - geon - ings of chance

diminishing and retarding slightly

— My head is blood - y but un bowed

In time, gradually accelerating

Be yond this place of

mp

p

wrath and tears Looms but the hor - ror

still accelerating *very fast* *ff* *retarding*

of the shade, And yet the men-ace of the years,

fff

ff *slowly*

Finds, and shall find me un - a - fraid.

ff *f* *In time, abruptly* *p*

The initial movement

f

It mat - ters not how strait the gate How charged with pun - ish -

mf

with utmost breadth, retarding

fff

ment the scroll, I am the mas - ter of my fate:

fff

ff *fff*

I am the cap - tain of my soul.

(William E. Henley)

accelerating abruptly

ff *fff* *fff*

Arthur Shepherd (b. 1880)

The Gentle Lady

p

So

Tempo di Minuetto

mp

pochiss. rit.

beau - ti - ful, so— dain - ty sweet, So like a lyre's de - light - ful touch, A beau - ty

p

a tempo *ben sos.*

mf *mp*

per - fect, ripe,— com - plete— That art's own hand could on - ly smutch—

mf

p *mp*

ben parlando *poco rit.* *a tempo*

— And na - ture's self not bet - ter much —

poco rit.

nf *a tempo*

poco rit. *p*

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p

So beau - ti - ful, so

p *a tempo*

mp

pure - ly wrought, Like a fair mis - sal penned with hymns, So gen - tle,

p

mp *mp* *p* *mp*

so sur - pass - ing thought A beau - teous soul, in love - ly limbs,

mp *mf*

mf

A lan - tern that an an - - gel trims.

mf *(p)* *mf* *con intensita*

poco rit. *a tempo* *come primo*

f *p* *mp*

p *mp*

So sim-ple sweet, with-out a sin, Like gen-tle mus-ic gent-ly timed, Like

p *p* *poco più mosso*

poco più mosso *mf* *ten.*

rhyme words com-ing apt-ly in, To round a moon-ed po-em-rhymed To tunes the

p *mf* *ten.*

poco rit. *p*

laugh-ing bells have chimed. (John Masefield)

poco rit. *p a tempo* *pp*

Arthur Bergh (b. 1882)

Beata Solitudo

Adagio

p

mf

rit. - - *p*

a tempo

mf

con pedal

allargando

mf

cresc. - - - -

ff rit.

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L'istesso tempo

mf *pp* *mf*

p *f*

cantabile e carezzeole

ff largamente *p*

Tempo I

rit. *p*

p

pp rit. *r.h.*

John Powell (b. 1882)

Erotic Poem, from "In the South" Op. 16, No. 2

Andante sostenuto

p molto cantabile

m.d.

crescendo

passionato

poco stretto

rit.

Ped. *

poco - a - poco - accel.

tr

11

cresc.

trem.

8va

Più mosso

3

f animato

1 2 1

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p

f *poco - a - poco - accelerando - e*

crescendo

stringendo

ff stretto

più f

molto rit.

a piacere

m.d.

rapidamente

m.s.

m.d.

Ped.

Tempo I

pp *teneremente*

cresc.

m.s.

passionato

cresc.

poco stretto

rit.

Ped. *

dim.

p

m.d.

m.s.

m.s.

m.s.

m.d.

molto rit.

pp a tempo

Ped.

Ped.

*

*

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